

The School Musician



MARCH 1942



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... I take my
Pen in hand ...

Tax on Instruments

The SCHOOL MUSICIAN:

I have a few questions concerning the purchase of instruments which I would like to ask you, as a disinterested party.

The new federal tax of 10%, as I understand it, applies to the purchase of all instruments, except when purchased by a school district for its own use. Is this correct?

I have been informed recently that all instruments used in a school system, even though they are bought by individuals, are free of tax. Is this generally true, or is it the case with certain manufacturers who have devised ways and means of getting around it.

Do you know what forms must be used to obtain tax free instruments and where can I get them?

Thank you very much for your help.—
Jack Schuler, Instrumental instructor,
Waynesboro, Pa.

The new federal excise tax of 10% applied to the purchase of, among other things, band instruments, carries with it an exemption on all purchases made by any political department of the United States, and this includes schools that are entirely supported by taxation. It does not apply to private schools, parochial schools, or other institutions not entirely supported by taxation.

To avail the exemption, the school board, or other acceptable authority of the school, must file an affidavit at the time of making the purchase, and it must be clearly stated that the instruments so purchased are for the sole and exclusive use of the school and are to remain permanently in their complete ownership with no form of revenue accruing therefrom, such as, for example, rental. The law is extremely rigid on this point and punishment for violation is extreme.

The above explanation will dispel any notion that instruments purchased by individuals for purposes of learning to play in school or out are subject to tax exemption.

Blanks for the purpose are supplied by the Government and may be secured from your regular music dealer or from any band instrument manufacturer.—Ed.

To Army Band Aspirants

Dear Mr. Shepherd:

I am sending you a small portion of replies to my notation relative to the organization of my March Field band in the January issue of *The SCHOOL MUSICIAN*. Many of these boys sent stamped envelopes for a reply, and I have taken care of as many of them as I possibly could. I feel that we owe it to these men to at least let them know that my band was fully organized a week or two after war was declared and that there is no possibility of my taking them here. I was unable to take a single one of these school and college directors.

I now have about forty-five musicians from the radio and movie studios of Hollywood. All are men of the highest professional degree. The result is the answer to an Army band leader's prayer.

I would suggest that you arrange some
(Turn to page 6)

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Your Attention



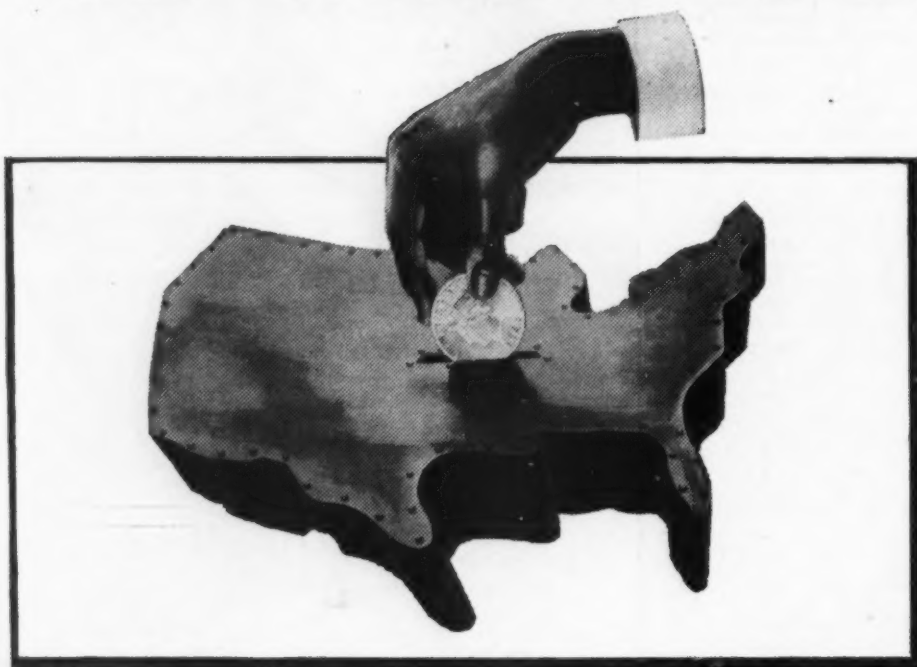
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The School Musician

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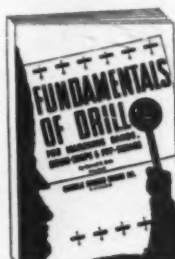
March, 1942

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I Take My Pen in Hand

(Continued from page 3)

sort of explanation in the March issue. Thank these men for writing and explain the situation. I cannot take another man into the band.

God bless you in your commendable work. That's my code!—Wm. F. Raymond, Air Force Band, March Field, Calif.

The letters you sent me having been properly attended to, I take the liberty of publishing your letter for the information it will give to many other school band directors and instructors among our readers who will be deeply interested in what you have to say.

At the same time, I would like to publicly express our deep appreciation for the wonderful cooperation you have given us in the past years as editor of your Trombone Questions and Answers column. By letters and comments received from trombonists, both student and teacher, in all parts of the country, we are influenced to believe that your column enjoyed an enormous following and it is with deep regret that we now acknowledge circumstances which require you to discontinue. We hope and daily pray that this thing will be of short duration and that we may soon again return to peaceful and artistic living. May the panoply of Divine Love fold you in its protecting arms and ever guard you from harm.—Ed.

That Schedule Question

Dear Mr. Shepherd:

Thanks very much for the article in the February issue of *The SCHOOL MUSICIAN* on my band room.

I have noticed on page 7 of this issue that you want directors to send in schedules they work on in teaching music during school hours.

I have never had any difficulty in making out a schedule after my first two years of teaching band music—I have been teaching for 18 years now and was given a contract for a fine job because I could make out a schedule for lessons during school hours without conflicts.

For example, I teach 100 band students in two days and a half—have three band rehearsals and do it all in school time.

If you want an article on how to set up a band schedule without conflicts let me know and I will send it in—but I do not want publicity for myself all the time—only if I have something someone else could use I will be glad to tell them about it.—Roy T. Schwab, Bandmaster, Springville, Iowa.

The schedule problem has been well aired. It seems to be a subject that has awakened wide interest and a great amount of mail has been over my desk in direct reply to the article which appeared in our February issue.

My purpose in publishing your letter is to provide the information to other band directors that you are well equipped to answer questions on the subject. Doubtless you will hear from many of them and by this means will make new and valuable friends.—Ed.

Community Music

Mr. Robert L. Shepherd, Editor:

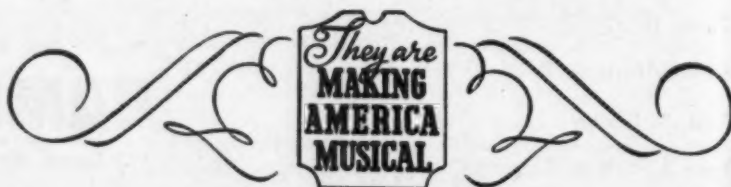
Having been a reader of *The SCHOOL MUSICIAN* for a number of years, very much to my pleasure and edification, the article in the January issue by Mr. Gutstein on "Community Music" parallels so fully with our activities in this small ham-

Presenting—



Eugene F. Heeter, Holland, Michigan

In a burst of glory, he arrived in 1905 at West Carrollton, Ohio. After school he attended Ohio University at Athens; Northwestern University at Evanston, Illinois; American Conservatory of Music in Chicago, where he took advanced work on the violin under Scott Willits. He is well known at National Music Camp in Interlochen and a member of the summer session clinic faculty of the University of Michigan at Ann Arbor. He was the first president of the Michigan School Band and Orchestra association and has long been a member of the National School Band, and Orchestra, associations. He was nominated for membership in the National Society of Artists and Scientists; and is a member of the American Bandmaster's association. He became a member of the faculty of the Holland High School as instructor in instrumental music in 1928 and has developed that department to its present magnitude of three school bands, two orchestras and innumerable ensembles and soloists of Class A contest calibre. He conducts the Holland American Legion Band and the Holland Symphony Orchestra. He has been closely identified with Holland's nationally famous tulip festival since its inception in 1929 and his high standards have been responsible for much of the success of this authentic Dutch festival. Music in America owes a tribute to this young, eager, progressive gentleman.



Coming Next Month

The School Orchestra Challenges the Band

By Elizabeth Green

When, in January 1941, Miss Green's article titled "The School Orchestra Stakes out its Claim" appeared in *The SCHOOL MUSICIAN*, she brought new life to a mute subject, literally rushed in where angels fear to tread. Letters poured in from international distances and many who had hesitated to speak before stood up and shouted. But many questions were left unanswered. Now Miss Green brings you the answers in this new and vital story. Don't miss it in the April *SCHOOL MUSICIAN*.

"Jazz" in the School Music Program

By Mark Biddle

Do you like "Jazz" or "Swing" or popular dance rhythms by any name? Do you think this medium should be included in America's modern schedule of teaching instrumental music in the public schools? Or do you think it should be shunned and avoided, ruled out of the temples of learning? Director Biddle has a mite to say on the subject. You will be interested in his sound reasoning and the logic of his arguments in the April *SCHOOL MUSICIAN*.

Let's Blend Professional and School Teacher Standards.

By Bryant A. Minot

Mr. Minot draws some edifying contrasts between the standards and the work of the provincial musician and those of the school music teacher, the school orchestra director and the bandmaster. He has an idea for you, new and fresh. You will want to consider deeply the suggestions he makes. Do not fail to read Mr. Minot's article in the April *SCHOOL MUSICIAN*.

This is but a brief cross-section of that wealth of help and information that will come to you with your April *SCHOOL MUSICIAN*. There will be dozens of other articles of equal importance, plus all of the important news of the month, plus those edifying departmentals so helpful to student musician and director as well. So look forward with great anticipation to your April *SCHOOL MUSICIAN*.

let (\$500) for the past 18 to 20 years that I could not resist the impulse to bring it to your attention. Not to advertise myself or this town, but with the hopes that it may inspire like endeavors on the part of many communities throughout the country.

Fifty years ago I was teaching school. Lead the singing in the city schools at Las Animas. Having a sizable library of band and orchestra music, have put on a series of summer band concerts in the park here for the past 18 years without a break. With financial assistance from our City Council and School Board not exceeding \$200 per season enabling us to secure some eight to ten needed instrumentalists from two neighboring towns, we have maintained a well balanced instrumental organization of from 35 to 40 pieces. All of our local boys and girls, including myself, play gratis.

Our local High School musicians, sufficiently advanced to take part, do not store their instruments in the closet from May to September, being much more advanced when school resumes in the Fall. A good rousing rehearsal on Monday evening and an hour to an hour and a half concert each Friday evening keeps them growing. And oh! how the crowds do enjoy them.

And now for our orchestral work. Several years ago, it occurred to me, why not continue these activities on through the winter with an orchestra? It was a parent that there were a number of good musicians far past school age with no opportunity to continue their chosen pleasureable pastime without these organizations. The effort was a huge success. Our first orchestra had 30 pieces, gradually increasing. For the past few years we have had 40 pieces and better, eighteen violins, two cellos, plenty of flutes, clarinets, trumpets, saxophones, French horns, trombones and basses.

The orchestra has appeared in La Junta, Las Animas, Fort Lyon, Lamar, for various church, fraternal and service clubs occasions. All of which were an inspiration to the younger members and heartily in accord with the older members' ideas.

I may have overstepped conventionally in outlining the above. But community music as outlined and handled in the above case seems to me a most cultural and refining influence that any community can encourage and sponsor. I read Mr. Gutstein's article to our orchestra group at our last rehearsal last Wednesday evening.—R. G. Dobbins, Rocky Ford, Colo.

Your letter is interesting and factual and I hope will be an inspiration to school music directors in hundreds of communities to make use of local talent for similar purposes. Music, spread thickly enough, can serve to cushion some of the shocks in store for us during this period of world readjustment. I hope your good work will continue to prosper in glory.—Ed.

On the Cover

Amarillo, Texas high school flute quartette; First division winners, Region 6 Contest held at Waco in May, 1941. From left to right: Ruth Wise, sophomore; John Lawrence Miller, senior; Julius Mendel, senior; Wanda Lee Ellis, senior. Band Director, Oscar Wise.

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There is No MUSIC in ME

Being a Thesis on Motivation

By Leon G. Titus

Part I

1. Correcting False Impressions

● **FALSE IMPRESSIONS** very frequently account for a lack of a need or a goal, without which there can be no interest. When such false impressions are corrected interest may often be sustained at a high level of intensity. Witness, for example, the apathy with which any new discovery is received by the average man. Yet when the false impressions concerning it have been dispelled it will be just as enthusiastically received and used as the older methods. One of the purposes of advertising is just to take care of the false impressions which we have of anything new.

It has been aptly stated that "we are down on what we are not up on." Most of this is due to false impressions. We may feel that our boss is a perfect dictator until we really get acquainted with him and find that he is a perfect example of efficiency. Lack of knowledge is often a barrier. Probably everyone has experienced a dislike for certain activities at some time in his life, only to become very interested later in those same activities when he has gained a certain amount of skill in them.

The first false impression that it seemed necessary to correct in the school about the band, and one which still must be corrected, is that only a chosen few are able to learn to play a musical instrument. Many a student has expressed a desire to learn to play an instrument but has declared emphatically that there is no music in his family. Not only do many think that music ability must be inherited, but they also think that some special talent is required to manipulate an instrument. This cannot be a discussion of the psychology of musical talent, but certain facts seem apparent. Not everyone possesses the spark of musical genius, but just so, not everyone who learns to speak will become a great orator. Just as language belongs to all, so is music the heritage of the ages, and the ability to learn to play a musical instrument belongs to all of us. It

is not, as so many people suppose, the private heritage of a chosen few, bestowed in some mysterious way at birth.

How many students have said to me, "There is no music in me. I could never learn to play a musical instrument."

What do you say to them? How do you combat that false impression? I say that it is simply the result of an old superstition. It is a relic left over from the dim past, from those strange old instruments whose use was largely reserved for the nobility (the rich who had the money and time for the training necessary) and

for the religious ceremonies or as pre-requisites of the military. This idea has no actual basis in fact. If we examine this idea that "music must be born in one," we will easily see that it is a baseless fallacy which keeps many from knowing the delights of performing on a musical instrument.

Did you ever hear of anyone of normal mentality who was unable to learn the alphabet? Certainly not! Well, there are twenty-six letters in the alphabet whereas there are only seven letters in the musical scale. Does it not seem possible then, that if you possess the ability to memor-

Introduction

The Scope of This Paper

Motivation is a large topic; further than that, it is a subject about which we cannot always say that this is absolutely true and that is absolutely false. As with many other phases of psychology, and particularly of group psychology, the facts are still hidden in a mass of suppositions and half truths. It must be remembered that data concerning a group are not data concerning the individuals of that group. What may be truly said of some of the individuals in the group may be, and likely is, exactly untrue of others in the same group. And just so, one group may differ from another.

This study was started in connection with a graduate course in psychology, but the results have been so valuable to the writer that he feels any bandmaster who is at all anxious to increase interest in his band can profit by following any of the ideas herein presented that are applicable to other situations. No attempt has been made to relate the observations reported in this study to available research material. However, the material and the study are based on sound principles of motivation as they applied to the situation.

Briefly the situation consists of a

band in which very little interest of any sort was taken, more than to put forth a little spurt at contest time so that a trip to a neighboring city for the district contest would provide a little diversion. By means which will be explained throughout the paper, the attitude of the band members, and of the whole school, for that matter, has done an "about face" in an extraordinary degree.

There appear to be many reasons for this change, but most of them can be classed under problems of motivation. Motivation has been divided by psychologists into two phases, natural and ulterior, and these in turn have other subdivisions. It is the plan of this paper to take up these two phases of motivation and discuss, as objectively as possible, the things which have been done for the purpose of stimulating interest. Under natural motivation the following points will be considered:

1. Correcting false impressions.
 2. Embedding a disliked activity in a larger activity.
 3. Changing the context.
 4. Changing the goal.
 5. Overcoming barriers.
- Ulterior motivation includes rewards and punishments.

ize the twenty-six letters of the alphabet you also possess the ability to learn the much fewer notes of the musical scale? We can easily check musical ability out this far.

The fingering of a note on a musical instrument requires normal faculties and nothing more. Anyone who can count to ten can learn that "c" is fingered open on treble clef brass instruments, that it is made with certain holes on the clarinet closed, that it is found at a certain place on the piano. Learning to finger any instrument requires only a little study. There is certainly nothing mysterious about it, nothing that requires genius to master. Producing a tone on a musical instrument is entirely a physical matter, and the tone produced will be good or bad according to the physical fitness of the arm, the lips, or the fingers of the producer. Training the ear to detect correct and incorrect tones is something that can be accomplished by the same methods that train the ear to detect the proper inflection of words. Learning proper tones may be somewhat more difficult than learning proper inflections. The point is, however, that the faculties employed in learning both of these things are exactly the same, and the second is only a continuation of the first.

The only other physical or mental capacity that is needed to learn to play a musical instrument is a sense of rhythm. Almost everyone has this from birth, as you will know from the number of people who are able to tap perfect time to the music of a band or orchestra. Those who aren't born with a sense of rhythm can learn it just as they learn to add, multiply, and divide. Keeping time is purely a mathematical matter.

It is easily seen from the foregoing analysis that any normal healthy person possesses all of the faculties necessary to the acquisition of the ability to play a musical instrument. Notice that I have not said "necessary to become a musical genius." Music is born in you if you are born normal and healthy.

Most students have enough love for music, or are so attracted by a desire to get in the school band, and have enough of an inner conviction that they are just as good as anyone else, that the foregoing argument and discussion generally prove sufficient to arouse them to action. That is the chief means which the writer has used to correct their false impressions, talking to them either singly or in groups.

Another powerful factor in correcting a student's false impression that

How many students have said to me, "There is no music in me. I could never learn to play a musical instrument." Did you ever hear of anyone of normal mentality who was unable to learn the alphabet? Certainly not! Well, there are twenty-six letters in the alphabet whereas there are only seven letters in the musical scale. Does it not seem possible then, that if you possess the ability to memorize the twenty-six letters of the alphabet you also possess the ability to learn the much fewer notes of the musical scale? > > > > > >

he has no musical ability is through the use of music talent tests. These tests may vary from the rather comprehensive tests involving phonograph records to the simpler tests one may devise himself. The simpler type is being used in our situation for several reasons, one being that they take less time to administer, another, that they are much cheaper.

The chief value in these tests lies not in picking out students who will succeed, but in giving the students the confidence in their own ability which is necessary before they will start on an instrument. When they take such a test and make a good grade they are generally pretty well convinced of their musical ability. A simple test will serve this purpose as well as a more involved test, and it also tests just about as well as any test, the innate musical ability of the pupil.

If any reader is interested in securing a copy of the writer's talent tests, he may do so by addressing him in care of this magazine. These tests have been given twice yearly, at the beginning of the term and at the beginning of the second semester. The tests are not compulsory, but an effort is made to get every student who has the slightest wish to play in the band to take the test, whether he is financially able to purchase an instrument or not. The results of the tests are used partially to determine who shall be started on school-owned instruments. But the greatest value is in the effect on the student's own opinion of himself. Often the results of the tests have been just the push necessary to get the student started on a musical instrument.

Still another means of correcting the false impression that a student lacks musical ability is through the rental of musical instruments. Several reliable musical instrument firms rent instruments for three months at a small monthly charge. At the end of the three months the instrument may be purchased at the cash or installment price, the rental applying to either price. This idea has often appealed to parents who want their children to get a musical education, but who fear that after the novelty wears off the child will no longer practice.

Another impression which has needed correction is that the band is an extra, a pleasant activity of those who are interested, but a very minor one. Several things have been done to correct this problem. One partial remedy has been a change of the band rehearsal period from before school to during school time. This has helped to put the band on a par with other regular school subjects. More, however, will be said about this change later in connection with other means of motivation.

Another remedy, probably one of the most important changes, has been the introduction of a graded outline so that certain requirements must be met before credit can be secured. This has done away with looking upon the band as another easy way of securing a credit. It has brought about a great deal of respect for a credit earned in band, especially from those members who have earned a credit.

Part of the motivation which the graded outline has furnished may be considered under ulterior motivation,

(Turn to page 40)

Are There too MANY Majorettes?

By Robert Gruetzman

Director of Music

Florence, Wisconsin Public Schools

●THE ANSWER BY MANY to the question "Are there too many majorettes?" will be a flat yes and to many more the answer will be a definite no.

I most firmly agree with the negative if we don't try to instill the idea that all can become champion twirlers or professionals. We can promote baton twirling through simple routines for sheer enjoyment and value received from such a course. A child has much leisure time and if we can fill in that life with minutes of wholesome fun we are helping to build and mold his character into a better citizen. You can go down our streets anytime and see children below school age twirling a piece of a broom stick, strutting as if they were leading the United States Marine Band. We know it is valuable because it certainly creates the desire for good posture so essential to a young lady. Oh! Yes, what about developing group spirit, poise, sense of balance, rhythm, for some an emotional outlet, for some creative ideas, and for others an assurance of self confidence? Is this valuable? You be the judge!

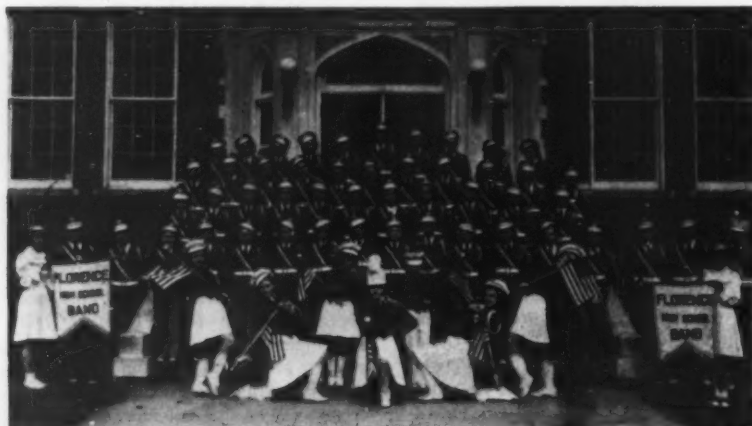
In our last issue of the Wisconsin School Musician I noticed a paragraph which was very disappointing to me and I daresay to many others. The board of control of this association suggests de-emphasis of the features



These Senior Majorettes play an important part of every musical show at Florence, Wisconsin. They are: Senior Majorette Joyce LeFleur, Betty Jane Meyer, Drum Major Laurel Robinson, Senior Majorette Virginia Bergsten, Elaine Christensen, LeRayne Nicolette, and Russel Nau with the "New Duo-Twirling Flag Baton." Any designed banner may be substituted for the American Flag.

of flag swingers and majorettes, and instructs the judges to penalize groups featuring such non-musical and marching elements. I would like to ask this question. What band marching down the street receives the applause? It is the band with the snappy majorettes corps everytime but when I refer to the word "band" I mean an organiza-

tion which plays well. A director's first thought should be his music but if we can get children and grown-ups to listen to music, enjoy music, and feel the rhythm of music through seeing and hearing, we are on the road to success. If people in your city enjoy a snappy majorette corps, give it to them. You are working for the public so please the public. These units may be non-musical as stated above but not really, in the true sense of the word. Everyone of these youngsters has developed a sense of rhythm and many are going to study instruments. Let me say that the majorettes are to the band what the uniforms are to the musician. The



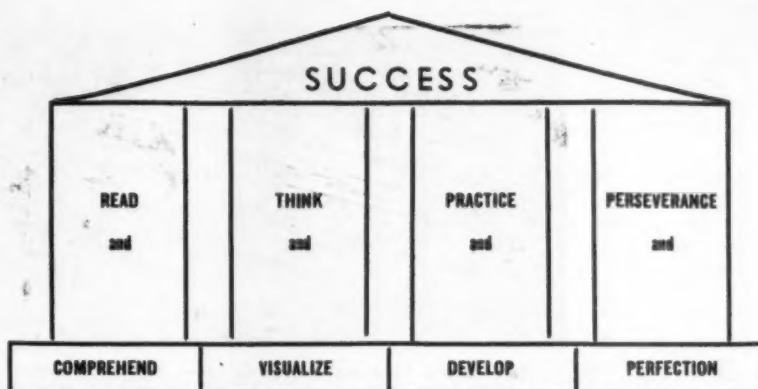
The Florence band, under the direction of Mr. Gruetzman, has a proud record of achievement. In 1940, they placed 1st division in both concert and marching at a festival concert and took 2nd place in parade at the Upper Michigan Legion Convention in competition with professional bands. In 1941, they made an equally fine festival record and captured 1st place in parade at the Veterans of Foreign Wars State Convention at Appleton, Wisconsin.

Y
majorettes are that important, and aren't we also creating an interest in our field? "Batonning" acts as an incentive for many who otherwise would not come in direct contact with music. Those of us who are interested in child welfare know that there is more than one way to instill music in children and spectators and this is one of the ways I've found to be very effective. Our concerts are literally packed.

All people want to see a certain amount of showmanship displayed at any entertainment. One of my former superintendents told me that it "griped" him to see those "kids" twirling in the corridors going to a baton class. After our first concert using the group of majorettes he admitted that he got the thrill of his life when the curtain opened and exposed a sixty piece band, clad in flashy scarlet and grey uniforms, the drums and bugles heralding in the color guards followed by twenty-three majorettes who took their places in the front of the auditorium—some on raised platforms. It was a spectacle to behold!

I would like to say something about the teaching of majorettes. We have the following batonneers in our Music Department—one twirling drum major and six senior majorettes who play in the band for concerts except for the twirling numbers and twirl for all parade work. A class of sixteen junior majorettes are used with the band in twirling numbers at concerts and also twirl on parades in our own city on Memorial Day, Labor Day, etc. Then, we also have a class of sixteen beginners.

A very flashy and efficient majorette corps can be worked out in any school with a few months of regular practice if the group strives towards perfection of a few things rather than trying to work on too many new



things. In all of our baton work we try to keep tuned to the following musical scale:

- C Cannot ever be satisfied.
- B Be sure you're doing it correctly.
- A Always count.
- G Good careful reading of instructions.
- F Facial expressions . . . practice before a mirror.
- E Every new step slow.
- D Don't slight the left hand.
- C Concentrate on one thing at a time.

Accompanying sketch shows the four pillars that support success and will spell success to a baton student if followed diligently.

All of our class work, demonstrations, and exhibition routines are done in unison because it has more eye appeal. If each in the group does something different it gives the audience the feeling that the group is not well organized. If we have an exceptional twirler and want her to stand out, we let her take a strain or two of a march to exhibit her skill and the remaining majorettes work in an attractive strut.

No teacher in any system has more

to do than the band director. Because of lack of time I let our senior majorettes work out all routines to new marches. I check them over and offer suggestions and they really enjoy working these out. These girls also help with the beginners and assume the responsibility very readily.

To add new flash and showmanship to our band and majorettes corps we have developed a "New Duo-Twirling Flag Baton" and I think this will be still more of an incentive to baton twirling. This new Flag Baton is used as an ordinary twirling baton. On a certain strain in the march used by the band . . . perhaps where the trumpets and drums are featured . . . the American Flag, on a specified beat, is pulled out of the shaft and the majorettes go into a flag routine. One cannot describe the effectiveness of this flag routine. It thrills everyone, especially at the moment the flag is drawn unexpectedly from the baton. When the flag routine is finished, a button is pushed, the flag disappears into the shaft, and the majorettes continue with their regular twirling to the end of the march. A school flag or a colorfully designed banner with letters spelling out the name of your school may be substituted for the American Flag, and in such an event the flag twirling routine may be used. Any number of ideas may be worked out with this baton.

In closing, let me ask this question. Can anyone resist the appeal of a band marching down the street? The sound of the trumpets, trombones, and drums sends shivers up and down your spine and when the band comes in full view, the colorful majorettes with their precise twirling quicken your pulse and your heart beats throb in your head, add to this the robust cheering, shouting, and spontaneous applause of the crowd. You tell the rest. We can't get too much of this sort of thing at such a time as the present when our world is suffering so from war nerves. Majorettes, God bless them—let's have many of them.

They really start them young at Florence. This is the beginners' class. Soon they will be all decked out in glamorous uniforms. There is an intermediate stage known as the Junior Majorette's Class. This group is uniformed.





The Pittsburg bandmen are widely known throughout Kansas for their excellent formations and ease in executing delightful maneuvers. Here they line up perfectly for the readers' approval. Photo by Paul Helbig.

My Card System Simplifies Marching Instructions

By Gerald M. Carney
Director of Music

Pittsburg, Kansas Public Schools

● AS THOUGH TRYOUTS, class rolls, the "fitting" of eighty students to eighty uniforms were not enough when the first semester opens, we find the busy bandmaster confronted with the old problem of new, unique drills for the football games. Anything that would save time and yet be efficient would be more than welcome. The "Dot Method" (so called by our printing instructor) which I have devised, has proved itself, over a period of years, to be both a saver of time, and an easy and efficient way to teach new drills, letters, and formations to the marching band.

First, it is necessary to have several hundred pieces of light cardboard about three by five inches. On these are printed dots in ranks and files corresponding to the rows and files of your marching band. If your band marches seven abreast and has seventy members, you will have ten rows of seven dots each. Your printing instructor will print these for you or if necessary they can be mimeographed. At the top leave space enough to write the name or number of the evolution the card will describe. It is time saved to have the words "RANK" and "FILE" printed at the bottom of the card.

Now supposing one of the letters the director wishes the band to form is the letter "H." The planning is his part of the procedure, which will take about ten minutes, after which the remainder of the work can be done by student band members. If the letter is to be made with the band lengthwise and facing the stadium, the card is held lengthwise, and a letter "H" drawn through the dots in colored pencil, remembering

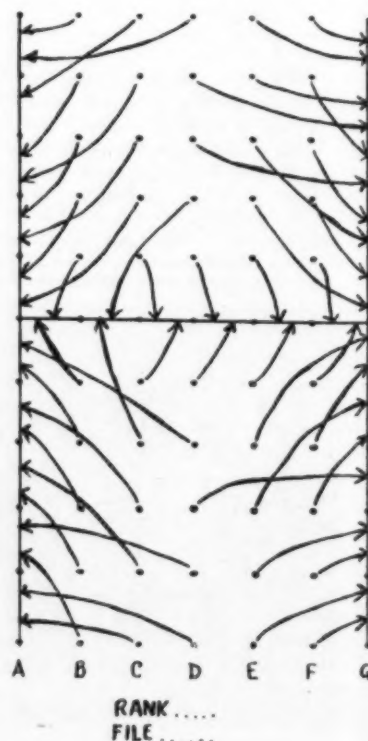
that cross lines are to be closer to the bottom of the card than would be usual for good proportions, so that the letter will appear to be correctly proportioned when formed by the band and viewed from the distance and height of the stadium. Next, the ranks of dots are numbered, starting from the bottom, then the files are lettered, starting from the left; as though the director were facing the band.

The director next distributes the members of the band who are not touched by some part of the "H," by drawing an arrow from their regular position to some part of the "H" needing more shading to be clearly defined. Be sure all horizontal lines are filled in first, because there should be no blank spaces in them and there should be an equal number of bandmen between the ones who do not move so as to give a uniform appearance. If your band marches at a distance of two and one-half yards apart, about two bandmen will fill in very nicely. All the remaining dots are distributed as evenly as possible throughout the perpendicular lines of the letter, or if the director prefers, he may make the perpendicular lines double, which gives a very nice effect. Doubling the horizontal lines does not add to the clearness of the letter. These remaining dots do not have to be spaced as evenly on the perpendicular lines as on the horizontal ones. (See Illustration). The letter drawn in the illustration can

be formed very quickly as the farthest any bandman has to move is nine steps. The letter may be formed on a signal, a certain bar of the music, or at a certain yard line. In reforming after the letter has been made, the band is sure to have proper alignment as the ones who moved leave the ones who remained stationary to use as guides.

The director's work is now done—he hands the Key Card to students

(Turn to page 40)



Drum Major? Twirler? Majorette?

Terms DEFINED

Settling a question raised by George Payson, S.M. February Page 3.

by Royed J. Diana

Baton Twirling, Flag Swinging
Rifle Spinning, Strutting, Drum Majoring
New Kensington, Pennsylvania

● EVER SINCE THE AMERICAN LEGION, the movies, magazines and newspapers, glorified the feminine counter-part of the old and dignified art of drum majoring, band and corps directors, instructors, teachers and the public at large, have been confused by such terminology as, majorettes, twirlers, strutters, batoneers and many other familiar idioms. Many are the heads that have been scratched when it came to the application of any of the foresaid terms to a unit or organization. What shall we call them? Are they strutters, twirlers or drum majorettes? What are their duties? What are the duties of the drum major?

First, a drum major is the commanding officer of his organization whenever it appears in public or on the contest field. A good drum major is indispensable to his organization. He is the director's man "Friday." He is the bands or corps eyes and ears, he guides it around, maneuvers it on the streets and fields. He is the one that sets the tempo for the music.

A girl who directs, with a baton, marching and maneuvering of an organization in the same manner as a drum major is known as a drum majoreess, not a majorette. If the girl directing the band happens to be a very young one then she is a drum majorette. The term majorette, means little majoreess.

The drum major or majoreess should be placed in a position directly in front of the first rank of their respective organization, regardless of what happens to be in front of them, such as flag swingers, etc. This will enable the members of the band to better hear the whistle and see the baton signals more easily, thus bringing them quicker into the execution of the given command.

The welfare of his organization is of paramount importance to the drum major or majoreess, everything else, such as twirling, strutting and acrobats should come secondary. This means that if the drum major sees that everything in his organization is in order he can break out with his arials or go into a short, snappy routine. The drum major or the major-

ess should never be a part of a twirling unit or even be mixed up with them. In most cases the drum major is so busy worrying or trying to "out-shine" the twirlers round about him that his band or corps is neglected and thrown entirely on their own. Having the drum major up with the twirlers takes him away from his real responsibilities, "the band." The happy medium that a drum major should strive for in his training is first learn to give baton signals, learn honors to be done by him as the head of his organization and be able to carry them into execution. Then he should learn a free and graceful, not exaggerated, strut, leave the fancy stuff for the girls. Third, he should master baton rudiments and routines. Whenever a director has such an individual in his organization, he feels that fortune has smiled down on him.

The idiom, "majorette," is in its sense a broad application, used to mean any of the following: Strutters, twirlers, acrobats and batoneers. A strutting majorette specializes on strutting primarily and twirling and the other fancy work coming secondarily. A twirling majorette, on the other hand specializes on twirling first and everything else secondly. Acrobatic majorettes do walkovers, hand springs, cartwheels as their main contribution with strutting and twirling and the trimmings used to fill in.

These pert, shapely and smiling lassies are the glamour girls of the organization. Their job is to give the organization flash and color by the skillful execution of their specialties, when on parade.

They should be used to dress up the band or corps. Their job is to support their organization not the organization supporting them. Too many girls in the group usually spoils it for the musical portion of the band and as such lose their real value. In most cases such a unit gets to feel that they are the main part of the organization and that the musical portion is only there as a means of having music for their performances.

Majorettes and majorettes units as a whole have the offensive habit of chewing gum vigorously, while on pa-

rade, setting the muscles of their bodies in rythmical motion with the music. A director or leader would do well to correct this habit at the very start of the training period.

"Batoneers" is the term applied to a novice, beginner, a person of limited ability and skill with a baton.

"Baton Toters" are the least important of all the different types and classes of majorettes. They merely carry the baton for show purposes or for the general effect that it creates.

Boys who are not full fledged drum majors are known by the title of their specialty. He may be a "Twirler" or an "Acrobat," but unless he actually leads his organization he is not a drum major.

Drum majors and majoreess, training mostly military.

Majorettes	Twirlers
Twirlers	Jugglers
Strutters	For boys
Acrobats	Acrobats

The term batoneer is general, meaning either boy or girl.

And From

A. W. Shaw, M.A., Bandmaster
Clarksburg, West Virginia

Regarding your item "Major or Majorette"? on page 3 of the February issue of The SCHOOL MUSICIAN, I have felt for a long time that since the short-skirted bare-kneed baton-twirling entertainers accompanying a marching band are almost universally known as "Majorettes," that the Commanding Officer directing the marching maneuvers of the band, whether boy or girl, is entitled to be designated as "Drum Major"; and I have used these terms in this way. However, I realize that this is probably a controversial subject, and I do not have any authority other than my own opinion.

In actual practice I frequently have both a boy and a girl serving as "Drum Majors,"—and insist that both must be instrumentalists, and serve as student directors or student assistants to the actual Director. In field maneuvers, when the band splits into two sections, each has charge of one section. When not actually directing maneuvers, such as in street marching, they both twirl their batons, throw them to each other, and otherwise entertain the onlookers.

Where I have used a corps of "Majorettes," the "girl Drum Major" is their leader. At basket-ball games indoors, our "girl Drum Major" always leads the "Majorettes" in what might be termed a "floor-show" while the band plays during the interval between halves of the game.

Today's WAR Music

By Dr. J. T. H. Mize (B.M., B.A., M.A., M.S., Ed. D.)

Consultant in Music, New York City
Director of "The Gasport Plan", Gasport, N. Y.

● WITHIN TWENTY-FOUR HOURS after Nippon attacked us there was a deluge of "slap-the Japs" and "axe-the-Axis" type of songs. Some are of musical merit; the majority are not; but we would hardly expect those "functional" compositions struck off in the white heat of war's outbreak to be of intrinsic musical superiority. They are all interesting and somewhat appropriate; they display the Yankee cleverness and ingenuity and are definitely serving a stimulator need. There can be no doubt that this all-out war, involving all of mankind, is affecting and will further affect our music. It is freely admitted by all that music is a potent factor and a valuable contributor in times of national emergency. Then, the music educator is obliged to gain acquaintance with these "war songs" and to select the best of them for inclusion as morale-boosters and, necessarily, to arouse us from our lethargic lull into a desirable and contributing spirit of nationalistic and "Allied" fervor.

Just as Marconi in 1895 and De Forest in 1906 made available for us a means for the presentation and transmission of music, so did Thomas Edison, when his phonographic apparatus squawked its epochal "Mary Had a Little Lamb" in 1877, give us a means for the reproduction and presentation of music which has been of great positive benefit to society; both of these certainly have an important place in public entertainment and education and in improving national morale in these times.

But relative to the war-time use of the Marconi - De Forest creation we may laugh with the humorist who says that very soon he expects radio announcers to say, "We shall interrupt the news bulletins for a few 'bars' of music."

In England the sale of phonograph recordings has more than doubled the pre-war rate. The more news the radio stations broadcast, the more people bought recordings of music. "Tide" magazine states that English Decca's

sales are two to three times their pre-war rates. Canadian Decca's business is reported to double that of last year. More than 111,000,000 phonograph records were sold in the United States during 1941 and reports indicate an increase for this year.

Major Justin G. Doyle of the Morale Division of the Army had the pleasure recently to accept as gifts to the military and naval bases outside continental U. S. A. sixty-six automatic phonographs. The Rudolph Wurlitzer Company was the donor. At the same time the Columbia Recording Corporation donated 10,000 Columbia and Okeh records for shipment to various military posts.

Many alert pedagogues are using the interesting and popular phonographic recording by the Gene Krupa Orchestra of "Keep 'Em Flying." The usual superb trumpeteering of "dark" Roy Eldridge, falling like balm on the ears, raises it in musical interest and attractiveness well above the average recording of this tidal wave of songs inspired by the Japanese perfidy. Eldridge's performance should inspire the cornet section; even Junior High School boys will sing this song with enthusiasm and interest. Chronologically its composition and recording antedates the Pearl Harbor incident but its text and spirit are very current and it is splendid "school-house material." "Keep 'Em Flying" was written by William Coleman of the War Department's Bureau of Public Relations and is a "dedicatory disk" to the U. S. Air Corps, having been adopted as the official song of that branch of our defense (and offense). It has the strongest recommendation and endorsement of Washington officials and the "approaching-30,000" take distinctive pride in it. Critics will agree that the only shortcoming of the recording is the "slightly weak" vocalizing of Johnny Desmond. The kiddies will enjoy the programmatic "dive-bomber" effects and the service orders delivered by Colonel John F. Daye. The U. S. Air Corps is to use this recording on some

1,500 radio stations. For obvious reasons, this is one of today's recordings which should be in the record library of every school in the nation.

Vaughn Monroe, relatively a newcomer into the "name band" field, recently composed a song for the Recruiting Division of the U. S. Air Corps. It is titled "Hi There, Guy, How'd You Like to Fly?" and has been recorded by Monroe's orchestra, both for radio's recruiting drives and for commercial distribution.

Before discussing the war-inspired melodies, we may mention a few of the persons who are particularly outstanding and who are significantly contributing toward today's wartime music. Certainly the persons in the field of Jazz and Popular music—the music which this writer chooses to label as "Blue Music"—are doing the outstanding work. (To the "jerks" who are monomaniacs on the subject of foreign opera importations: Kirsten Flagstad is performing a Wagnerian cycle in Berlin now; a pleasure to Hitler and a triumph for Goebbels.)

Among the many patriotic appearances and contributions of singer Barry Wood is his regular participation on the U. S. Treasury Tuesday evening "Millions for Defense" broadcasts. Through his recordings of "Any Bonds Today?", "Arms for the Love of America", "America, I Love You", "One for All, All for One", "We Did It Before", "Angels of Mercy", etc., he has done and is doing much for his country. Though it hardly compares with the Indiana two million dollar selling-accomplishments of the late Carole Lombard, Wood sold \$12,000 worth of Defense Stamps and Bonds at a recent "Dance Caravan" auction in Detroit. His latest recordings include "The President's Birthday Ball" and "I Paid My Income Tax Today."

Kate Smith, the buxom patriot who sold us on "God Bless America", is a family favorite and her broadcasts are definitely morale boosters. Among her recent recordings is "They Started Something" (But We're Gonna End It

—Right In Their Own Back Yard), introduced by her on December 26th.; "Dear Mom"; "We're All Americans" (All True Blue); "America, I Love You"; and "The Star Spangled Banner." Several schools, through the use of their public address systems, are beginning the day by having the students sing the National Anthem to the accompaniment of her recording. The theme of her Friday evening broadcasts centers around today's crisis and has distinct appeal to the service men and to their families.

Orchestra leader Tommy Dorsey, in celebrating the sixth anniversary of his band, presented defense bonds ranging from \$150 up to the twenty-six members of his organization. (The title of his latest movie was changed, after December 7th, from "I'll Take Manila" to "Ship Ahoy.") Dorsey's new tune "Free For All" has already earned in the neighborhood of \$6,000 and the entire proceeds are donated to the U.S.O.

The majority of persons are acquainted with the Glenn Miller (Chattanooga Choo Choo) Orchestra's weekly one hour broadcasts for the United Service Organization. This "Sunset Serenade" broadcast was recently switched to the Mutual Network, justifiably; the roccoco-barocco coloraturas and the diva-divers bellowing basses of the Metropolitan Opera broadcasts "preceding" were holding their fermatas too long with the result that this preceding "airing" often infringed on Miller's valuable U.S.O. broadcast, much to the disappointment and disgust of millions of listeners. Miller reports that today's soldiers are surprisingly "hep"; for instance, they write in by the hundreds when the program fails to feature the pretty jazz Beiderbecke-like trumpeteering of Bobby Hackett. And these Saturday broadcasts cost Miller approximately \$1000 weekly out of his own pocket. At the Hotel Pennsylvania he charged a small admission fee and turned this over to the U.S.O. Miller gives away a radio-phonograph and 250 records to army camps each Saturday. He did splendid work in his chairmanship in coordinating the music for the President's Birthday Balls and it was he who suggested that title to Irving Berlin. "The President's Birthday Ball," recorded also by Charlie Spivak and Jimmy Dorsey, does not appear to be "dated" and will probably become a "classic." Quite appropriate just now is Miller's new recording of "On the Assembly Line." His orchestra has just recorded "When the Roses Bloom Again" (as has Jimmy Dorsey). This composition is by the writers of "White Cliffs of Dover," Nat Burton and Walter Kent, and offers a similar sentiment of optimism and hopes for a return of normalcy and

Out of the dark came the voice of the sentry, "Halt! Who's there?" "An American," was the reply. "Is that so? Well, advance and recite the second verse of The Star-Spangled Banner." "I don't know it." "Proceed, American."

—From The Mississippi Educational Advance Magazine.

peace. If the listener has dear ones in the armed forces he cannot avoid a few tears when Ray Eberle and the Modernaires "take the pen in hand" and "write" "Dear Mom."

Relative to birthdays, it is interesting to have heard the short-wave broadcast to General Douglas MacArthur on his recent birthday. The broadcast included his favorite singer singing his favorite song, Bing Crosby singing "The Caisson Song."

Recently copyrighted songs which have to do with current events are: "Here's to MacArthur"; "Hats Off to MacArthur"; "Don't Put Me on a Ration of Love"; "Horse and Buggy Days"; and "I've Got Four Brand New Tires."

Following the lead of Glenn Miller, many of the leading dance bands are making appearances at camps for the entertainment of soldiers, sailors, and marines. This is with the approval and cooperation of James Petrillo, president of the AFM. Walter Hoving, president of the U.S.O., announces that two hundred leaders have volunteered their orchestra's services, absolutely gratis (including transportation and maintenance), for certain personal appearances. This is indeed a patriotic contribution and, judging from reports of the reactions of the service men to the eleven shows now touring sixty-five army camps, this will mean much to those men in training.

The personnel of many of these orchestras have been affected by the draft and by enlistments and this will probably have a definite effect upon the quality of Blue Music, especially of Jazz. Whereas the symphony orchestra performers and the "long hair" soloists are not only of a different musical age and era but of an older chronological age-level, the finest jazz performers are of the younger generation—of "service age" and consequently subject to the draft. Not unique is the case of Jack Leonard, formerly vocalist with Tommy Dorsey's orchestra. Leonard was released for being over the twenty-eight year age class but was called back into the service a few days ago. Dean Hudson is one of the first orchestra leaders to be drafted. He has a reserve commission from the University of Florida and is now stationed at Fort McClellan. The "Down Beat" magazine reports its national survey as revealing that "of the approximate 100,000 musicians in this country close to 13,000 have already been inducted or have enlisted."

Though students of Jazz rightfully place Clyde McCoy in the "corny" category, they certainly must admire his recent "Investment in Democracy." In Milwaukee a few days ago this trumpet playing leader purchased \$50,000 worth of Defense Bonds.

The bands of Jimmy Dorsey, Guy Lombardo, Eddy Duchin, and Freddy Martin are among those who have adopted the pay-roll deduction saving plan for Defense Bond purchases.

Probably the most outstanding "contributor" and active music patriot of today is the prolific composer and publisher, Irving Berlin (nee "Izzy" Baline but, rather ironically now, changed to Berlin). During the last World War this composer wrote the then-popular tune "Oh How I Hate to Get Up in the Morning" for a musicale ("Yip Yip Yaphank") at Camp Upton where he was soldiering. In consideration of his list of popular compositions, perhaps longer-haired John Alden Carpenter was not entirely ludicrous when he said: "I am strongly inclined to believe that the musical historian of the year 2000 will find the birthday of American music and that of Irving Berlin to have been the same." In addition to the composition of scores of popular tunes which have meant much to our musical life and to society, Berlin has continued to compose follow-ups to his "God Bless America." To date \$92,641 has been netted from his "God Bless America"; the Boy Scouts of America was the recipient. Berlin contributed the \$3,069.20 (to date) from his "Arms for the Love of America" and "Any Bonds Today?" to the Army Relief Society.

"Any Bonds Today?" continues to grow in popularity. Possibly the finest recording of it is the Jimmy Dorsey Decca record on which Helen O'Connell and Bob Eberle sing. (J. Dorsey's records hit the 5,000,000 sales mark in 1941 and thus he has significantly contributed to the nation's entertainment and happiness; he has a record date set on "Shhh! It's a Military Secret.") The same melody is on the reverse side of the above record, sung by the Andrews Sisters. For some time this vocal trio has been opening and closing all performances with "Any Bonds Today?"

The Treasury Department is distributing gratis band arrangements of this, together with vocal quartet arrangements, to schools over the nation. It should be noted that the words to the interlude of this song (copy-

righted by Secretary Morgenthau, too) have been supplemented by wartime verses beginning "Bonds for the planes and bonds for the tanks." This new verse closes with "But wait till the final text: We'll wipe Mr. Jap from the face of the map, And Germany's gonna be next."

A Gallup poll on the nation's biggest promotional campaign states, through the Automatic Phonograph Manufacturers' Association, that "the Treasury's Irving Berlin theme 'Any Bonds Today?' is getting an estimated 6,000,000 renditions a day on 300,000 juke boxes." The majority of the "Nickelodeons" carry this melody in a prominent spot and their effect upon the citizenry must not be underestimated. Homer E. Capehart was not talking idly when he said:

"Patriotic records in a great circuit of more than 400,000 automatic phonographs engulfing the entire United States means bringing directly to every citizen of our country a clearer picture of what this great nation stands for. . . This is the most gigantic, most direct musical network ever created by man. It is also the most popular network ever conceived. It can now become a great and timely answer to any despoiler of our ideals—of our liberty."

For obvious reasons, "The Star Spangled Banner" is never placed on these commercial phonographs. The musician must admit that several other patriotic songs are musically superior and much more mass-singable than our National Anthem but this is certainly no time to dwell on that, as critic Deems Taylor realizes with regret after his recent speech in Boston. During this conflict we need every bit of the fine tradition and association and sentiments: the stirrings of this National Song. The grandson of Francis Scott Key, Francis Scott Key Smith, is a prominent Washington attorney and is a very interesting conversationalist; he is an authority on "the rescue of Dr. Beanes" and incidents of the composition and publication of Key's writing. This writer heartily agrees with Mr. Smith in feeling that the fourth verse of "The Star Spangled Banner" is the finest and should be sung more often.

At the outbreak of the war at least three instances were reported of "immediate shelving" of that "The Mikado" thing by Gilbert and Sullivan. Any patriotically sponsored animosity toward the content and inferences of this fifty-five year old Savoyard is unjustified and a bit ludicrous. The "silly thing" (concurring with Queen Victoria) probably should have been shelved long ago (we'll take the Heyward-Gershwin "Porgy and Bess" Operetta-Folk Opera, now at the Majestic in N. Y.) but it must be remembered that the Japanese Ambassador

to England attempted to have the original production discontinued, on the ground that it held his country and his Emperor up to ridicule. Interesting today are the lines which have to do with the Lord High Executioner, Ko-Ko, having "a little list" (including the piano organist, mind you) plus "the idiot who praises . . . every country but his own" along with "apologetic statesmen of a compromising kind."

The administrators at army camps are evidently allowing the musicians much latitude and are encouraging participation-enjoyment in the camps for there are some fine jazz bands in these. The band at the Induction Center at Fort Dix, N. J. has a very interesting personnel. During the Christmas holidays this writer heard two especially fine orchestras at Camp Blanding near Jacksonville, Florida and at Fort Sam Houston in San Antonio, Texas. Judging from the polls taken at army camps, these young men well represent the musical tastes of the nation. The various types of Blue Music, including Jazz, is, by a vast majority, the music of their choice and many of them evidence an understanding of the complexities of Pure Jazz.

An English writer, Kyrle Gillespie, states that "Since the outbreak of war, the British public has been taking an increased interest in good jazz and with the inauguration of the Radio Rhythm Club, in the Forces Programme of the British Broadcasting Corporation, this interest has increased tenfold."

Not unrelated is the announcement that the Italian Ministry of Popular Culture (Propaganda), since January 10th., has prohibited the sale and playing of recordings of British and American dance tunes. Likewise the literary efforts of nationals of the "enemy countries" is forbidden. Like the "Black Dragons" of Japan, the senior member of the Axis has been trying to ban American Jazz Music for some time.

Leo Fuld, a recent escapee from his Nazi-controlled Holland, says:

"Musicians in Holland are forbidden to play jazz music. But they play anyway. Jazz sessions are held in secret. . . Dutch musicians hear all the American bands although it would be death if they were caught."

Fuld reports Louis Armstrong and Coleman Hawkins to be the music idols of Holland, even with Wagner-idoled Adolf Hitler in control. It is reported that "A Tisket, A Tasket" as recorded by Ella Fitzgerald (definitely non-Aryan) is the most popular recording in Germany.

A recent survey of the popularity of musical compositions in South America showed "The Hut Sut Song" to

be first; "Daddy" was second; third was one of their tunes, "El Cuartador." These South American facts make our portly "South America Pilgrimages" appear silly. Such recent visitors to our Latin neighbors as Bing Crosby, Leo Reisman, and Eddy Duchin have undoubtedly done much more, both politically and musically, for friendship-furtherance than any number of tours by our so-called "serious ambassadors of music." A trades magazine reports that one of the informed South Americans inquired of one of these "America del Norte" gentlemen as to his opinion of the relative abilities of Arthur Bernstein, Milton Hinton, Jimmy Blanton, Israel Crosby, John Kirby, Walter Page, and Bob Haggart. Our "representative" did not even know what instruments these outstanding performers play and was deserving of his embarrassment.

But specifically relative to the poems and melodies inspired by our initiation into this "titanomachy": as an indication of the avalanche Leonard Joy, who is in charge of "popular recordings" for Victor-RCA, reports that even now he auditions an average of five new war songs daily. Publishers state that the majority of the songs submitted, like the first releases after December 8th., urge us to commit various forms of mayhem to all Axis proponents. We can expect this type to predominate in the beginning; and discriminating selections must be made.

But we must not ridicule any of these songs. Our snug complacency is dangerous. We should cling to and encourage anything which will steady, support, bolster, and fortify national morale during this critical period. Dr. Daniel A. Poling has said that: "Music hath charms to soothe the savage breast" but also it is the "trumpet of liberty and the challenge of man's mortal hate." To quote from Arthur O'Shaughnessy:

"One man with a dream at pleasure
Shall go forth and conquer a crown
And three with a new song's measure
Shall trample an empire down."

Many school bands are playing the Teague arrangement of "We Did It Before" (And We Can Do It Again). This was written by Charles Tobias and Cliff Friend, of "Rose O'Day" fame, and is available for listening-presentation on the recordings by Carl Hoff, Eddy Howard, Barry Wood, and Dick Robertson. After Eddie Cantor introduced it on his radio program the response was so great that he arranged for its inclusion in his Broadway musical production "Banjo Eyes."

Two of the songs which are enjoying distinct current popularity are "Remember Pearl Harbor" and the new

adaptation of "Marching Along Together." (Interesting is the account of the Japanese-American actress who recently, advisably, changed her name to "Pearl Haba"). The former, written by Sammy Kaye and Don Reid, is available on phonograph records done by Sammy Kaye, Charlie Spivak, Dick Robertson, and Eddy Howard. Incidentally, some sort of a record (pun) was made when Kaye's recording of it was ready for distribution within a week. It usually takes about three weeks for the "taken" of a recording date to be released. Kaye's recording, which was awarded the popularity honor of appearing on the Coca Cola program as a winner recently, offers the glee club (and his ever-present tuba) ringing out the 6/8 battle cry and promising victory with a vengeance. "Remember Pearl Harbor" is arranged for band by Paul Yoder.

This "Marching Along Together" song, by Edward Pola and Franz Steininger, is always a popular one. An unusual recording is available by Xavier Cugat's South American orchestra but when he sets it to the rhythm of the zamba it sounds a bit "out of step" and loses much of its martial virility.

But the reverse side of the above recording is interesting inasmuch as it was written by Cugat. The title is "Viva Roosevelt." Leonard Stokes and the Chorus plus Miguelito Valdes (doing the lyrics in Spanish) are the vocalists on this salute to our President.

A somewhat similar tune, written by Marion Sunshine, Lazaro Herrera, and Don Mario, is titled "El Presidente" and is advertised as a "war conga."

Mrs. Cordelia Henry has written "God Bless Our President"; proceeds to be donated to National Defense. Andy Razaf and Joe Davis have written "Three Cheers for Our President". "Let Our White House Be Our Light-house" is the title of a recent composition by Lewis Yeager and J. Charles McNeil.

"Hey! Zeke" (Your Country's Callin') directs its text-appeal to the rural lads of the farm country and is well recorded by the orchestra of the McFarland Twins.

Sammy Kaye's recording of "Remember Pearl Harbor" is backed by the lovely melody "Dear Mom", from the pen of Maury Coleman Harris. The theme is filled with the pathos of a homesick lad in the army camp writing a letter to his mother. Glenn Miller, Charlie Spivak, Orrin Tucker, Kate Smith, and Jack Leonard have all made recordings of this worthy tune. Miller's recording of "Dear Mom" has "Keep 'Em Flying" on the reverse side.

Today's Ninety-Nine War Songs

Keep 'Em Flying
Hi There, Guy, How'd You Like to Fly?
Any Bonds Today?
Arms for the Love of America
America, I Love You
One for All, All for One
We Did It Before
Angels of Mercy
I Paid My Income Tax Today
God Bless America
They Started Something
Dear Mom
We're All Americans
Free for All
On the Assembly Line
When the Roses Bloom Again
White Cliffs of Dover
Here's to MacArthur
Hats Off to MacArthur
Don't Put Me on a Ration of Love
Horse and Buggy Days
I've Got Four Brand New Tires
Investment in Democracy
Shhh! It's a Military Secret
Remember Pearl Harbor
Marching Along Together (new adaptation)
Vive Roosevelt
El Presidente
God Bless Our President
Three Cheers for Our President
Let Our White House Be Our Lighthouse
Hey! Zeke (Your Country's Callin')
Goodbye Mama, I'm Off to Yokohama
You're a Sap, Mr. Jap
Everyone's a Fighting Son of That Old Gang of Mine
We'll Knock the Japs Right Into the Laps of the Nazis
I'm a Soldier of De Gaulle
The Sun Will Soon Be Setting (For the Land of the Rising Sun)
We're in It, Let's Win It
In Case of an Air Raid
We've Got a Job to Do on the Japs, Baby
Cowards Over Pearl Harbor
The Son-of-a-Gun Who Picks on Uncle Sam
Let's Put the Axe to the Axis
Get Your Gun and Come Along
We're Gonna Have to Slap the Dirty Little Jap (And Uncle Sam's the Guy Who Can Do It)
Cash for Your Trash
All Out for America
A Song of Victory

The Pledge
Forward March
America Calling
We'll Nip the Nipponese
For the Flag, for the Home, for the Family
Harlem on Parade
I Am an American
He's My Uncle Sam
Fight for America
Captain of the Clouds
Dive Low, Dive Bombers
Let's Knock the "Hit" Out of Hitler
We Men Are Free Men
Fighting Sons of the Navy Blue
It's a Mighty Fine Country We've Got Here
Thank Your Lucky Stars and Stripes
Sweetheart of Private O'Reilly
I'll Be Flying Back to You
Orchids to Uncle Sam
America Is Worth It All
Rise Up and Shine
The Yanks Will Do It Again
I'm a Son of a Yankee Doodle Dandy
Air Corps Song
Eagles of the Air
Wake Island March
Japanazi
Wake Island Woke Up Our Land
Slap the Jap Right Off the Map
We Are the Sons of the Rising Guns
To Be Specific, It's Our Pacific
They're Gonna Be Playing Taps for the Japs
The Japs Haven't Got a Chinaman's Chance
Oh, You Little Son of an Oriental
Put the Heat on Hitler
Muss Up Mussolini
Tie a Can to Japan
The Slant-Eyed Yellow Bellied Japs
When Those Little Yellow Bellies Meet the Cohens and the Kellays
We're Gonna Find a Fellow Who's Very Very Yellow
You Who Are Nurses, God Bless You (Revival)
'Til Reveille
Goodbye, Dear, I'll Be Back in a Year (Though I May Stay Away a Little Longer)
My Sister and I
The Last Time I Saw Paris
He's I-A in the Army and A-I in My Heart
Right of Assembly
Pursuit of Happiness
We the People
The Shrine of Saint Cecelia

Dick Robertson is quite a specialist in recording these patriotic songs but too many times his rendition is rather prosaic. His list of patriotic recordings includes: "One For All, All For One"; "Goodbye Mama, I'm Off to Yokohama"; "You're a Sap, Mr. Jap"; "We Did It Before"; "I Paid My Income Tax Today"; and "Everyone's a Fighting Son of That Old Gang of Mine."

"You're a Sap, Mr. Jap" is published by Mills Music who also publishes "We'll Knock the Japs Right Into the

Laps of the Nazis", and "We'll Always Remember Pearl Harbor." "You're a Sap, Mr. Jap" is recorded by Eddy Duchin and Carl Hoff. Mills has mailed 400 copies of the tune to army and navy bands. Columbia Records executives were reluctant to allow this tune to be recorded until Mills gave them evidence of the sale of several thousand copies of sheet music. The New York publication "The Chinese Journal" announces that its editor, Y. K. Chu, has written lyrics to "You're a Sap." Proceeds of this version are

to go to China War Relief; it is said to be the theme song of the Chinese New Year (4369) which began on February 15th. The first line begins "Nay se chun choy."

Conrad Thibault, radio baritone, has written a tune titled "I'm a Soldier of De Gaulle," which Mills Music is sending to Free French outposts all over the world.

This "Goodbye Mama, I'm Off to Yokohama" tune, written by the veteran J. Fred Coots, is one of the strongest melodic tunes of the "crop." It is recorded also by Teddy Powell, Orrin Tucker, and Frankie Masters. Powell's recording is one of the few of "these" which offers a real "rhythmic lift."

Frankie Masters' recording of the above title is backed by "The Sun Will Soon Be Setting" (For the Land of the Rising Sun.)

The "Standard" record label offers Harold Grant's recording of "We're In It, Let's Win It" and "In Case of an Air Raid."

Abe Lyman has recorded "Let's Put the Axe to the Axis." "First-columnist" Walter Winchell gives Mrs. F. D. Roosevelt credit for the origination of this title.

Other interesting recordings, at least bearing interesting titles and lyrics, are: "We've Got a Job To Do On the Japs, Baby," recorded by Art Jarrett; "Cowards Over Pearl Harbor," sung by Denver Darling; "The Son-of-a-Gun Who Picks on Uncle Sam," played by Carl Hoff; and "Get Your Gun and Come Along" and "We're Gonna Have to Slap the Dirty Little Jap" (And Uncle Sam's the Guy Who Can Do It), both recorded by Carson Robinson.

The new record bearing the "Elite" label (Classic Records Co.) offers, as one of its first releases, "Goodbye Mama, I'm Off to Yokohama" backed by "Remember Pearl Harbor." These sides are done by the Duke Daly Orchestra.

The melody titled "Angels of Mercy," already mentioned, is another Irving Berlin composition and is dedicated to the American Red Cross. The Glen Gray Casa Loma Orchestra has recorded it, as has Charlie Spivak, Barry Wood, and Glenn Miller. An "oldie" which is being revived is "You Who Are Nurses, God Bless You," by Harry C. Pyle, Jr., and E. J. O'Connell. One of the very biggest hits of the first World War (sold almost 4,500,000 piano copies) had a message of praise for the Red Cross Nurse: "Rose of No Man's Land."

A tune which is growing in popularity is "We've Got a Job to Do." It was written by Vick Knight, who recently left Eddie Cantor's radio show to join Fred Allen's "Texaco Theater," when he had to do a new script and produce a show for broadcast—all, including rehearsals, in twenty-four hours. The American Red Cross will be the recipient of the royalties from Knight's tune.

The patriotic saving-for-defense campaign prompted jovial, rotund, Carnegie Hall-concertizing "Fats" Waller, (whom Oscar Levant calls "The Black Horowitz")

and whom musicians affectionately call "The Girth of the Blues" [sic], to record "Cash for Your Trash." Parodies of today's war songs are already appearing, reminding us of the hundreds which became subterfuge popular during the last war, such as "Katy" and "Mademoiselle from Armentiers."

The War Department has adopted a slogan for use in manufacturing plants: "The Man Who Relaxes is Helping the Axis." No doubt, some writer will develop that into a song.

And, of course, there are also such compositions as "All Out for America," by Mayhew Lake and John Adams; "A Song of Victory" by Percy Fletcher; "The Pledge" by Joseph Wagner on the famous text by James B. Upham and Francis Bellamy; and "Forward March" by Clara Edwards. Theodore Presser has published a male choral arrangement of Sousa's stirring "Stars and Stripes Forever," fitting right into our growing patriotism. Robbins offers spirited arrangements in their Choral Series of Zimmerman's (and Midshipman Miles of "06—revised lyrics by George Lottman) "Anchors Aweigh," always a band favorite, and of "Marching Along Together." This is the firm which published inspirational "classic" "Ballad for Americans" by John La Touche and Earl Robinson. It is available in either the cantata edition or the vocal edition and is not inappropriate now.

The inspiring selection which emanated from Hollywood on "The President's Birthday Broadcast" was "America Calling." It is from the pen of Meredith Willson, composer of the two recent hits "You and I" and "Two in Love." Two policemen in Tulsa, Oklahoma have written a war song titled "We'll Nip the Nipponese." Versatile George M. Cohan, the real "Yankee Doodle Dandy," who wrote the first World War hit "Over There" (and received a medal from Congress for it), comes out now with a song titled "For the Flag, For the Home, For the Family." The fine jazz-exponent, Benny Carter, has collaborated with Reid Evans to write "Harlem on Parade," a tribute to colored units in the army. "I Am an American" and "He's My Uncle Sam" were set in popularity last year but that popularity is being sustained. The relatively new tune "Hawaitian War Chant" is recorded by several but has nothing to do with this war or with the "Oahu disaster." William Tyler Page's "The American Creed" has been set to music by Hugo Frey. "Dixie" Bob Mack, author of the 1918 "I Didn't Raise My Boy To Be a Slacker," has just written "Fight for America." "Captain of the Clouds" is by Johnny Mercer and Harold Arlen ("Blues in the Night" writers; Mercer wrote the lovely kiddie song "Mandy Is Two" for his daughter's second birthday) has been designated the official song of the Royal Canadian Air Force.

From the Bataan Peninsula in the Philippines comes a news bulletin telling of Corporal Dumot F. Wade having written a song which the defenders are enthusiastically singing. It is titled "Dive Low, Dive Bombers." News analyst H. V. Kaltenborn is responsible for the alteration of the Walt Disney (Larry Morey) "Snow White" song into a war-angled parody reading: "Hi Ho, Hi Ho, We're Off to Tokyo."

"It Happened in Hawaii," written before our "entrance," (this writer had just reviewed the Jurgens recording of this title a few minutes before the news flash announced the Pearl Harbor atrocity) is

not a war song but plugs the vacation attractions there. It has, notwithstanding, attained a degree of popularity. "We Don't Want to Set the World on Fire, We Just Want to Keep Our Sweet Liberty" is a rewrite to the lyrics of that recently popular tune. The publishers, Cherie Music, are including these lyrics with copies sold now. Someone has suggested that lively lyrics be fitted to Chopin's "Polonaise Militaire" to help promote a Polish comeback.

George Arlen has written "Let's Knock the 'Hit' Out of Hitler." Franklin C. Robb and Neil Lawrence have written "We Men Are Free Men." Sailor Bill Watters is responsible for "Fighting Sons of the Navy Blue." "It's a Mighty Fine Country We've Got Here" is from Olsen and Johnson's riot "Sons of Fun." "Thank Your Lucky Stars and Stripes" is from Kay Kyser's movie "Playmates." In Chicago Robert E. Hartly and Homer C. Chairin have written three war songs: "Sweetheart of Private O'Reilly," "I'll Be Flying Back to You," and "Orchids to Uncle Sam." (During 1914-1919 the rose was "the" flower and familiar symbol: "Roses of Picardy," "My Wild Irish Rose" [revival], Rose of No Man's Land, "My Belgian Rose.")

Philadelphian Duke Morgan has authored "America Is Worth It All" and "Rise Up and Shine." "The Yanks Will Do It Again" is written by J. Lambert, Stephen Richards, and Jimmy Lyons. Gilbert Mills and Ted Roles have written a song bearing a title take-off of Cohan's success; it is titled "I'm a Son of a Yankee Doodle Dandy." Ray Henderson and Buddy Green are the authors of the already-mentioned "On the Assembly Line." Johnny Long's orchestra has just recorded a Russian lullaby titled "Russian Rose." Even "Minka" is being revived along with the sympathetic attitude toward our Russian ally. Jimmie Littlefield has written the "Air Corps Song." G. Selle and Harrison Lane are authors of "Eagles of the Air." Charles Leeds has written "Wake Island March." Bob Bertram and Ina George are credited with the song "Japanazi."

The Robbins music firm registered the following tunes with the Music Publishers Protective Association on the outbreak of the U. S.-Japanese war: "Wake Island Woke Up Our Land," "Slap the Jap Right Off the Map," "We Are the Sons of the Rising Guns," and "To Be Specific, It's Our Pacific."

It is obvious that many of the "war songs" reflect the newspaper headlines. They sing of courage and power and confidence, expressed in the lines of one song as "We'll soon have all those Japs right down on their 'Jap-a-knees'." The majority praise Uncle Sam's "arbitrament of the sword" and agree that Hirohito and the Japanese war lords are committing national Hara-Kari. It will be interesting for the reader to check the list and see which attain and sustain popularity during the next few months.

Others of those mushroom war songs, but of which little has been heard, are: "They're Gonna Be Playing Taps for the Japs"; "The Japs Haven't Got a Chinaman's Chance"; "Oh, You Little Son of an Oriental"; "Put the Heat on Hitler, Muss Up Mussolini, and Tie a Can to Japan"; "The Slant-Eyed Yellow Bellied Japs"; "When Those Little Yellow Belies Meet the Cohens and the Kelleys"; and "We're Gonna Find a Fellow Who's Very Very Yellow, and We'll Beat Him Till He's Red, White and Blue."

Prior to our actual involvement in the

(Turn to page 25)

A School Musician



Performs with the SYMPHONY

Jean McIlvain, Valpariso, Ind., Tells Her Own Story

● **WHEN I FIRST STARTED** playing French Horn, little did I realize the possibilities that were waiting one who would take his instrument seriously.

The first horn I ever had was a single horn which I used until I was a sophomore in high school.

In 1939, the year I got my double horn, I entered my first senior divi-

sion contest, receiving second in the state. While at this contest, I heard of a man in Chicago who was considered one of the best horn teachers in the country. That fall I started taking lessons from Mr. Max Pottag, one hour every two weeks.

The following year at the national contest held at Battle Creek, Michigan, I received 1st in Class B. I

played the "Concerto for Horn" by Richard Strauss.

At the next contest held in Flint, Michigan, I entered Class A and again received a 1st playing the Franz Strauss Concerto.

I've had many wonderful experiences playing at summer camps. I spent the summer of 1939 and 1940 at the University of Michigan High School Band Clinic. Here I played only in a band, but had work under fine conductors.

In 1941 I played in the regular summer session band and orchestra at Northwestern University. I learned a great deal about horn playing in an orchestra that I never knew before. The many different transpositions were a task I found most difficult.

Early this fall Mr. Pottag told me that it might be possible for me to have an audition with Dr. Frederick Stock. This audition not only gave me the honor of playing for Dr. Stock, but possibly the chance to play as soloist with the Chicago Symphony Orchestra. At first, I couldn't believe it—to think I would play for such a great musician.

However, I did play for him and Mr. Hans Lange, too. Dr. Stock is a wonderful man. He is so kind and he put me at ease as much as anyone could have at that time. My audition was successful, and Dr. Stock told me I would play the concerto with the orchestra in the near future.

My first rehearsal with the orchestra was an experience I shall never forget. I had never played a solo with any kind of an orchestra before, and to have the first one be so famous was almost more than I could imagine. I was slightly nervous, but after I met some of the men and talked with them, I felt more at ease. I was surprised to find the symphony men are just like other people, and very encouraging.

My first concert was November 5th, and the second Dec. 17th, 1941, playing the Richard Strauss "Concerto for Horn."

After playing the first few notes I lost all nervousness, and felt completely at ease.

These are just a few of the nice things that have happened to me since I started playing this wonderful instrument.

With an inspiring teacher anyone with talent can go far. I have hopes of going on with my music and playing in a symphony orchestra some day.

Vote for Me, for



● MAY I ANNOUNCE my candidacy for the Office of 1943 National Required Band Contest Number?

I realize full well that thousands of young people will study me, that countless thousands will listen to my performance during this term of office. Submitting myself for selection I present the following points as evidence of my fitness to serve in this important position:

I am made of extra heavy, stout paper. I'll wear well for I expect hard usage. In none of my parts will you have to turn a page during an important passage. The keys used are instructive yet not unusually difficult.

I was written for today's school band and not for the military band of thirty years past. I think in terms of the symphonic band, though by careful attention to substitute cues a smaller band will find me quite usable.

To play me you need not own a harp, nor a heckelphone. In fact I can be played without an English horn.

Clarinet parts are presented as a choir. High Gs are avoided. First clarinets are not required to play at such speeds as to endanger the burning out of key bearings. My second

and third clarinets are really seconds and thirds, not imitators of the symphony's "noodling" second violins. I realize that in the average school band these lower clarinets have been recruited from the grades and lower clarinets high school classes. And so the young players are not taxed with difficult fingerings. In fact I have some rather important second material cued to the first clarinets in case lower clarinets are not up to the general standards of your band. (A friend of mine learned that by watching those hard working first clarinets at contests.)

My alto and bass clarinets are written for these instruments. They are not disguised alto and tenor saxophone parts. I use the lower registers of the alto and bass clarinets. Neither are called upon to play high, colorless, often out-of-tune notes, nor are they asked to run a race up and down the scale with the B \flat clarinets.

I believe in the importance of the double reeds in our school bands, but do not ask a band to stake its contest reputation on the uncertainty of an often faulty oboe reed.

Certainly a good cornet-trumpet section should be able to play from

Written by
G. W. Patrick, Director
Springfield (Ill.) High School Band

Drawing by
Reid Antle
Member of Baritone Section
Springfield High School Band

High-G through High-C. Yet there is a limit to how much of this an audience can take.

Where trombone slurring is written I indicate the proper positions to be used. Players in this section will find three trombone parts, and not a duet plus an imitation of a tuba. (If you have a bass trombone, use the B \flat Bass which is written in the bass clef.)

The tuba parts are interesting. This instrument is employed primarily for foundational purposes. The tuba player will not be faced with transplanted cello parts.

Our bass drummer is given the task of establishing rhythms and bringing out accents. He will not solo throughout this number. The snares will need quite some drill in rudiments before playing me.

My extra parts are not expensive. Should your less experienced players need parts at home for additional drill you can buy these without holding a tag day to pay the bill.

Finally, I'll hold the sustained interest of the average school band. I have plenty of material of pedagogical value. And after being mastered I have just lots of audience appeal.

Forster
POPULAR
BAND

HITS

Numbers that every school band will want to play

PAUL YODER ARRANGEMENTS

OH JOHNNY, OH JOHNNY, OH
DOWN BY THE OHIO
HIGHWAYS ARE HAPPY WAYS
DREAM TRAIN
NAUGHTY WALTZ
MISSOURI WALTZ
ON THE ALAMO
HINDUSTAN
ALL-STAR MARCH
AMERICAN SENTINELS MARCH

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Note: Choral directors, send for our new catalog of octavo music

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**VIRGINIA HOLDS
ALL-STATE CLINIC**

Charlottesville, Va.—The Annual Virginia All-State High School Band Clinic was held here on February 7 and 8. An 87 piece symphonic band, picked from 19 schools, made use of music and facilities loaned by the University of Virginia. State bandmasters picked the numbers which were performed at a public concert attended by more than 500 people.

The directors of the clinic band were Fred Felmet, Richmond; E. Franklyn Woodson, Richmond; Gene Morlan, Shenandoah; Sharon B. Hoose, Charlottesville; James Berdahl, U. of Virginia; J. R. White, Roanoke; Cecil Newcorn, Massanutten Military Academy; Paul E. Brown, Portsmouth; and Robert A. Mau, Norfolk.

**REGION 4 SETS
'42 CONTEST IN
MAY, SYRACUSE**

Southampton, New York—The Region Four Competition Festival will be held in Syracuse May 22 and 23, according to announcement released by Jesse Lillywhite, Regional Secretary-Treasurer, here today. "Three outstanding adjudicators have been engaged for the major events," he said.

For band, Harold Bachman, conductor of the University of Chicago Bands. Mr. Bachman is also on the editorial staff of the Educational Music Magazine.

For orchestra, Dr. Howard Hanson, director of the Eastman School of Music at Rochester, New York.

For choirs, Peter Wilhousky, Assistant Director of Music for the City of New York.

Present plans call for solo and ensemble events to be held on Friday, May 22 and Band, Marching Band, Orchestra and Choir events on Saturday, May 23.

All solo and ensemble events listed in the 1942 Manual will be scheduled, including student conducting and baton twirling.

All bands, orchestras, choirs, soloists and ensembles who have won highest honors in State competition for 1942, and those who won First Division ratings in the National Regional competition for the years 1940 and 1941 are eligible for this year's National Regional Competition Festival. All other entries must qualify in their respective State Competitions this year. From states where no state contests are held, the Officers of Region Four are authorized to invite such outstanding organizations as may

**MUSIC AND SONG TO ENLIVEN
BIENNIAL CONFERENCE IN MILWAUKEE**

**Bands, Orchestras, Choruses, The Finest Talent from the
Finest Schools Under America's Most Sophisticated
Batons Will Illustrate the Technique of Music
Instruction in the Schools**

Milwaukee, Wis.—"American Unity Through Music" will be the main theme of the Music Educators National Conference when it meets here for its Biennial Convention on March 27 to April 2. This distinguishes the 35th year of the Conference.

Thousands of pupils from the elementary grades through high school will participate in the Tenth Biennial Music Festival of the Milwaukee Public Schools, an event of national renown. Arranged by Herman F. Smith, local director of music education, and his staff, the festival comprises a com-

prehensive survey of music education in Milwaukee, one of the country's top-notch cities in the field. Other highlights of the conference are the Church Choir Festival (500 singers), sponsored by the Milwaukee County Council of Churches; the All-State High School Band (150 players), presented by the Wisconsin School Music Association; the Midwest College Music Festival, with a chorus of 1,000 conducted by Noble Cain, and the Chicago Catholic High Schools Festival Chorus of 500, David Nyvall, conductor.

In addition to the special features of particular timely interest are the usual clinics, forums, and meetings covering such subjects as elementary problems; rural school music; school band, orchestra, and vocal problems; piano classes; college bands, orchestras and choirs; church music; teacher education; audio-visual aids; competition-festivals; and a school of adjudication for competition-festival judges. A new item will be a general assembly on conducting, with nationally recognized conductors in charge. Fowler Smith of Detroit is President of the Conference.

be recommended by the authorities within that state.

On the competitive basis, all organizations and soloists must conform to the rules as published in the 1942 manual.

The deadline for entries in Region Four Contest will be May 8th. No entries will be accepted after that time.

All applications for entries as well as information concerning this contest may be obtained from Jesse Lillywhite, 175 Elm Street, Southampton, New York.

**Tremaine Plans Monmouth
Inter-American Music Week**

New York, N. Y.—C. M. Tremaine, Secretary of the National Music Week Committee, is urging all musicians, active and listening, to a peak of interest in National and Inter-American Music Week, May 3 to 10. Chairmen in more than three thousand cities and towns throughout the United States are working diligently to make this the greatest Music Week ever held.

Limberlost Picks Sevitsky

LaGrange, Indiana—Fabien Sevitsky, conductor of the Indianapolis Symphony Orchestra, has been engaged as musical director of the Limberlost Camps for the summer of 1942, June 22 to August 16. He will have under his supervision several outstanding instrumentalists who will instruct the campers in the best music. Concerts will be given every week and a piano virtuoso of world repute, whose name is not yet divulged, will hold master classes for two weeks during the session.

preprehensive survey of music education in Milwaukee, one of the country's top-notch cities in the field. Other highlights of the conference are the Church Choir Festival (500 singers), sponsored by the Milwaukee County Council of Churches; the All-State High School Band (150 players), presented by the Wisconsin School Music Association; the Midwest College Music Festival, with a chorus of 1,000 conducted by Noble Cain, and the Chicago Catholic High Schools Festival Chorus of 500, David Nyvall, conductor.

In addition to the special features of particular timely interest are the usual clinics, forums, and meetings covering such subjects as elementary problems; rural school music; school band, orchestra, and vocal problems; piano classes; college bands, orchestras and choirs; church music; teacher education; audio-visual aids; competition-festivals; and a school of adjudication for competition-festival judges. A new item will be a general assembly on conducting, with nationally recognized conductors in charge. Fowler Smith of Detroit is President of the Conference.

New Music Camp in Mich.

Iron County, Mich.—In five syllables, we give you the name of a new music camp opening this year for its first season, June 21 through July 18 on picturesque Indian Lake. It is Ba-Ta-Wa-Ga-Ma Music Camp.

Martin M. Johnston is the head and shoulders of the project, which seems to provide all facilities for a first class session of music instruction and recreation. Music instructors, counselors and guest conductors, though not yet announced, are said to be of the highest excellence. Winter office for correspondence is at 312 E. Hewitt Avenue, Marquette, Mich.

Tish! Tish! Aluminum

Leavenworth, Kans.—Members of the Senior-Junior High Band presented their director, J. O. Trollman, with a duraluminum baton at a concert given by the band on February 3.

The Boys' Glee Club, under the direction of Miss Minnie Taylor, was also a feature of this event. Ruth Mortensen played a cornet solo, which was enthusiastically received.

Kentucky State Festival Set for Harlan in March

Loyall, Kentucky—At a meeting of sixteen members of the Cumberland Valley Band Directors Association held February 8, final plans were made for the district festival, which will be held in Harlan on March 27 and 28.

Twenty bands are entered under five classifications, with a big parade and free public concerts.

John Lewis, Jr., Cincinnati, Ohio; Hugh Gunderson, Western State Teachers College; and O'dell Wills, Central High School, Knoxville, Tenn., were selected to serve as adjudicators for the festival.

Penn. Decides Music in Schools Must Go On

Philadelphia, Pa.—"Music is needed more than ever in Schools and Colleges, in the home, with the armed forces and in every man's heart; it is vitally essential beyond question."

That was President H. Edward Pike's answer to the question as to what the policy of the Pennsylvania Bandmasters Association shall be while the country is at war. Subsequently, Secretary Albert A. Knecht announces the Spring Ensemble Event at Reading on March 8 and the 10th Annual Convention at Lewistown May 8 and 9.

Wyoming Defers Festival

Douglas, Wyoming—Directors and members of the Wyoming Choral and Instrumental Directors Association have voted to postpone their customary annual state high school festival for the duration of the war, according to word received from A. O. Wheeler, president of the association.

Reasons given for the decision were primarily based on the rubber shortage and the difficulty of raising funds. Local festivals are advocated.

Two districts have already announced that they will hold their spring festivals: East Central Wyoming at Torrington, April 16 to 18, and Big Horn Basin at Cody, April 23 to 25.

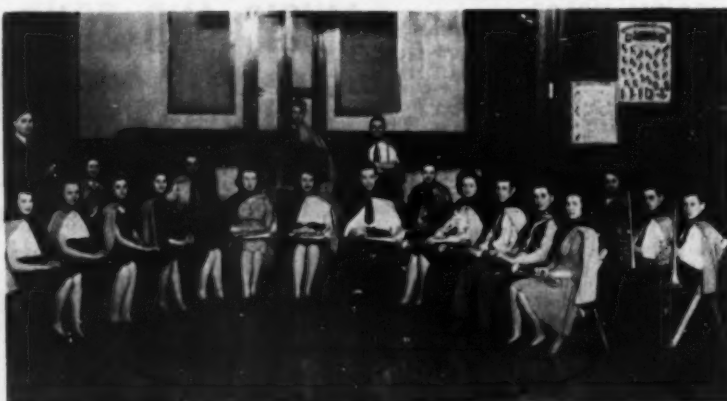
McCormick Sets Camp Dates for Cedar Point, O.

St. Petersburg, Fla.—Peter F. McCormick, for many years director of instrumental music at West Technical High School, Cleveland, Ohio, and now a permanent resident of St. Petersburg, has set the date for his 1942 session at Camp Cedars, located at Cedar Point, Ohio, as July 6 to August 31. The director says the camp season is now assured with fine enrollment and the best teaching staff he has ever had. It will be his eleventh season.

Mr. McCormick has charge of music in the four local junior high schools and is preparing an All-Junior-High Concert for April 11. He is also doing private teaching at the Southern Conservatory where he instructs more than 20 pupils.

Not far outside of his love for music lies Mr. McCormick's second greatest

The Only School Band of Its Kind in America Anybody Want to Challenge That?



We herald this, the Harvard, Illinois Community High School Band, directed by Robert Everetts, the only school band of its kind in America. This band of 19 pieces represents 100% of the student body of the school. Or to put it more pointedly, there are just 19 pupils in the high school and all nineteen of them are playing an instrument in the band. It is an active organization, very important in its neighborhood. Each year it gives a concert for the community; plays for the Parent-Teachers association programs; Commencement; and for various other events. They rehearse for a full period every day. If any school band director in the United Nations thinks he can better this record, let's hear from him pronto.

interest, which is his five acre homestead with 140 citrus trees and almost every variety of local fruit.

Illinois Township School Band Will Visit Chicago in Summer

East Moline, Ill.—When summer comes, the United Township High School plans to take its band to Chicago to compete with other Illinois bands. This will be a big thrill for the twirlers, Bonnie Jean Guthrie and Marion Ann Cappaert.

The concert band of 101 pieces under Director Berghult also has six flag twirlers.

Region 9 Festival for Solos and Ensembles Only

Omaha, Nebraska—Bands, orchestras and other large musical groups will not be included in the Ninth region competition festival, which will be held in Omaha, May 8 and 9. It is assumed from this announcement by Lytton Davis, director of Omaha public school music education and festival manager, that the competition will be open primarily to soloists and ensembles.

The action was voted at a meeting in Omaha of festival directors from the four-state region of Nebraska, Colorado, Kansas and Missouri, because many participating schools declined to enter large group events due to wartime transportation problems.

Humboldt, Nebraska—Mothers of the band members of the Humboldt senior band entertained these students at a banquet given February 26. Charles Hynek, Jr., was presented with a special award for earning the highest number of music points for the year and 30 students earned their music letters.

TO CONDUCT BATON TWIRLING SCHOOL

Introducing New System of Learning Baton Twirling and Writing "Baton Music"

Schuylkill, Pa.—Don Rettew, of Lebanon Valley College, will conduct a BATON TWIRLING SCHOOL in the Schuylkill Haven High School, beginning March 26th. The purpose of this course is not for profit but to present a new and different method of baton instruction which is linked with a new and simple method of writing "Baton Music".

"Would it not be splendid if band directors could hand a copy of 'music' to the twirlers when music is distributed to the band", said Mr. Rettew. "The twirlers could twirl their part in perfect harmony with the band, as much as if they were a trombone section or trumpet section, expressing the feeling and expression of the music by emphasizing the music with baton movements worked up into a special routine for each piece.

"Any persons interested in this work can get in touch with Don Rettew, Lebanon Valley College, Annville, Pa. A course along this line, designed primarily for those who twirl, plan routines, and are apt to teach, will be offered this summer. This work will be published in the near future and those interested may learn this system from the book if they wish."

New Piano Book

New York—A new book of 23 piano compositions and called "The Pianist" is just released. It is edited and annotated by Jacob Eisenberg; presents a biographical sketch of each composer with pertinent features concerning the composition; contains a glossary of musical terms and many other interesting features.

Flash—

Scottsbluff, Nebraska—Dr. Frank Simon, distinguished American bandmaster, who appeared as guest conductor and cornet soloist with the Scottsbluff high school band at its winter concert, states that "America is more band conscious than ever." "Morale-building martial music can be furnished by the high school band in smaller communities where professional bands are not available," Dr. Simon said and also, "the school bands, by providing a large market for band compositions, have encouraged composers to write specifically for the band."

Atkinson, Nebraska—On February 19, scores of pupils of Atkinson's grade and high schools took part in a vocal and instrumental concert presented by the school's music departments. The vocal program, consisting of glee club, small group and solo presentations, was under the direction of Miss Leona Kilmurry, and A. J. Atkins directed the band, which presented several concert numbers as well as small instrumental groups and solo selections.

Bridgewater, South Dakota—The high school band presented its mid-winter concert under the direction of Marlin Brown in the high school auditorium Tuesday evening, March 3. The concert was free and everyone was invited to come and enjoy the program.

Crawford, Nebraska—Solo and small group entries in the music contest, which will be held this year at Alliance on April 17 and 18, are as follows: Voice Solos—Griselle Groves, Jeannette Gaither, Virginia Greiner; Girls' Sextet—Marguerite Baker, Shirley Mobley, Mary Jane Mickie, Jeannette Gaither, Lois Roberts, Margie Klee; Trumpet Duet—Charles McKelvey and Junior Martin; Clarinet Solo—Shirley Mobley; Trumpet Solo—Junior Martin; Clarinet Quartet—Shirley Mobley, Bob Phillips, Hesper Engleman, Geraldine Johnson.

Albion, Nebraska—Eligible band members of the Albion High School will be given awards of pins in bronze, silver and gold by The Parents Club, an organization of the parents of the music students. Each student's rating will be indicated on the pin.

Overton, Nebraska—Since Miss Ruth Naviaux commenced teaching music in the schools in September, 1941, the band has increased its membership from 23 to 45 and has made a good showing as a marching band. Miss Naviaux now has a high school mixed chorus of 50 voices as well as other small musical groups. The Tri-Valley Musical Festival at Gibbon in March will be attended by the Overton high school musicians.

Shenandoah, Iowa—Members of the Future Musicians of America, who plan to continue music either as vocation or avocation, elected the following officers at their first meeting: Jean Maher, President; Dick Walters, Vice-President; Shirley Smith, Secretary-Treasurer; and Nadine Thomas, Reporter. To date, nine people have joined the club, which is sponsored by Ernest Vocelka.

Gibson, Nebraska—Music instruction in Gibson schools has been taken over by Mr. R. C. Cummings, who recently arrived from Los Angeles with Mrs. Cummings.

Gets Big Summer Job

Fremont, Nebraska—Walter Olsen, director of instrumental music at the high school here, has been appointed to a musical job at the University of Nebraska for 8½ weeks during the summer. Mr. Olsen will serve as director of the state high school band.

Oily Boys of Texas Meet in District Clinic

By Floyd Smith

Sweetwater, Texas. A clinic was held March 1 for band students of the Oil Belt District, which includes 22 counties. At the same time the Oil Belt Teachers meeting was held. Each director brought two or three exceptional band students with him that made up an all-clinic band.

Mr. C. W. Crain was clinic conductor. He is director of music at Abilene Christian College. He had as his aide, Mr. McClure of Hardin Simmons University, who was also section leader of drums.

Each section was headed by some well known director that specialized in that certain instrument. B. J. Patterson, director of the Mustang Band at Sweetwater, Texas, had charge of the clinic.

The Mustang Band won first divisional honors last spring at the National Band Contest held in Waco, Texas.

Band Plays. Boys Sing

Lincoln, Nebraska—The Lincoln high band and the boys glee club gave a vesper concert in the high school auditorium Sunday morning, March 1st. The program, which, of course, opened with The Star-Spangled Banner, featured "Elsa's Procession to the Cathedral" from "Lohengrin" by Wagner.

Colab with Soldiers

Anaconda, Montana—The Music Department of the local schools, under the direction of H. E. Hamper, joined the Soldiers' Memorial Band for a big concert here on February 24 and 25. Miss Mary Agnes LeClaire is chorus director, and Miss Harriet Macpherson is assistant orchestra director.

Votes for Women

Norman, Oklahoma—The girls in the University Band feel that they are not getting a break. Recently they called meetings and set up an association, which will doubtless become a sorority, to glorify the feminine contingent of all college and university bands. Their aim is to spotlight work done by the women in these bands, to promote closer friendship between all members of college bands and to work together to improve the band of which they are members.

Town Holds Festival

Fremont, Nebraska—Music Night was a veritable home town festival at the City Auditorium on February 6. The combined grade and junior high training bands; the senior high school A Cappella choir; the senior high school orchestra; and the Fremont High School symphony orchestra all took part in a great musical program.

Ronald M. Clark is director of vocal

Here's an Invite from Chicago's All Star Unit 1

After reading your article in December issue on All Star Twirling Club No. 2, thought that you might be interested in All Star Club No. 1, a Chicago Unit, and the Original All Star Club. This Club was founded by Major Wm. Booth, who is now in Government Service.

Club No. 1 has several get-togethers a



Four charming members of Chicago's All Star Twirling Club No. 1. Left to right they are: Pat Earle; the Handy twins, Shirley and Charlene; and Betty Shultz.

year other than practice and first of the month business meetings, such as splash party and picnics.

Last August we had a beach party for any twirler member or otherwise who was in Chicago the Sunday following the Tribune Music Festival, which is the grand jamboree of the year, as twirlers come from many states to compete for honors.

In the absence of Major Booth, his right hand man Ray Gaedke, a national champion twirler, is carrying on.

The enclosed picture of four All Star Members was taken at the Gladiola Festival in Moline. Our club has chartered a bus for the past two years to carry its members to this most gala affair.

Quoting from their Constitution:

Purpose

We are united for the purpose of furthering the popularity of twirling. And to maintain the rights and dignity of a Drum Major at all times.

Anyone in the vicinity of Chicago interested in becoming a member can do so by writing Grace Kemp, Corresponding Secretary, 5367 Giddings St.

Girls! Can Pat type?—Ed.

Here's Way to Up Your Concert Attendance

Emporia, Kansas—The Chanute High School Band, directed by Albert Brown, and the high school chorus, directed by Warren Edmundson, gave a concert on February 11 with a seat sale amounting to \$750. This unusual amount was accomplished by introducing the Defense Stamp. A free ticket was given to each person who purchased a Defense Stamp. The entire music group was dismissed one forenoon period to make sales.

music and Walter R. Olsen is director of instrumental music in the schools.

Required Music for Bands and Orchestras

Chicago, Illinois—Most of the regional competition festivals, it appears, will be postponed this spring for a more advantageous time. Even many of the state contests will be deferred. But the contest activity may be even greater than ever before. The elimination of travel to distant points for competition will make possible many local and community festivals in which everyone will have an opportunity to participate.

The important thing to watch is that the standard of these smaller festivals does not fall below that of the big state and regional affairs. To this end, it is recommended that the required music already selected for the 1942 National School Music Competition Festivals be used wherever possible. This list is as follows:

Required Numbers for Band—1942

Class A

Finale from the New World Symphony, DvorakCF
First Suite, HolstBHB
Raymond Overture, Thomas-Safranek.CF

Class B

Dedication, FranklaierBHB
Pax et Labor Overture, Pares.....SF
Morning, Noon and Night Overture, Von SuppeFill

Class C

Phantom Trumpeters, Gillette.....CF
Mirella Overture, Gounod.....GS
Two Admirals, Skornicka.....BHB

Class D

Cardinal Overture, Johnson.....BHB
The Golden Century Overture, Lake...SF
The Lantern Marriage Overture, OffenbachLud

Required Numbers for Orchestra—1942

Class A

Overture to The Secret Marriage, CimarosaBHB
Petite Suite de Concert (Any Two Movts.), Coleridge-TaylorBHB
The Bat (Die Fledermaus), Strauss, JohannCF

Class B

Symphony No. 2 in D Major (London) (Any Mov't.), HaydnCF
Legend—Tone Poem, Isaac.....CF
Pique Dame Overture, Suppe.....SF

Class C

Sonatina No. 2, Clementi-Sopkin.....CF
Russian Choral and Overture, Isaac...CF
Entrance and March of Peers from "Iolanthe", SullivanSF

Class D

Andante from Surprise Symphony, Haydn-IsaacCF
Prayer from "Hänsel and Gretel", HumperdinckSF
Marche Classique, von Weber.....SF

Visiting Directors at Clinic

Bowling Green, Ohio—An Inter-District Band and Orchestra Festival was held on Bowling Green University campus Saturday, February 14, with Earl E. Smith, of the Department of Music, in charge. An orchestra of approximately 100 players was under the direction of F. Karl Grossman, Cleveland College, and the band of 125 pieces was directed by William D. Revelli of Ann Arbor. All contest numbers on the band list were performed, while suggested contest material was played by the orchestra.

Entertains the Boys



Zeke Carter is the twirling ace of the Leon High School Band, Tallahassee, Florida. This picture was made at Dale Mabry Field, where the band played for the annual field meet of the soldiers. Zeke's twirling and personality have won him many friends and he never fails to give an outstanding performance. Romulus H. Thompson is director of the Leon High School Band.

Plan Three Concerts

Dubuque, Iowa—Plans have been completed for the annual concert series presented by the instrumental music department of the city schools, according to announcement by Ferdinand DiTella, instrumental music supervisor. There will be three concerts, on March 2, 27 and April 13 respectively. The first concert will combine the junior high bands into a band of 150 pieces under the direction of Miss Elizabeth Bain.



They stand (and kneel) for Victory. That's the idea of the "V", which might be improved by putting the tallest girls in the back. They are the Drum Majorettes of the First and Second High School Bands of Havre, Montana. Left to right they are: Vallerie Williams, Selmae Brower, Viola Bostic, Phyllis Clark, Dorothy Knapp, Orland Eliason, Dorothy Bough, Lorraine Pepin and Lorraine Colier. Clifford D. Knapp is Director of band and orchestra at Havre, and Dorothy, down in front, is his daughter.

Penn. Band Now Has More Dates Than It Can Fill

Selinsgrove, Pa.—Seldom does a high school band receive such local recognition as came this year to the boys and girls of Selinsgrove High School and their director, Elrose L. Allison.

Entirely unsolicited, the First National Bank of this city produced an exceptionally beautiful and practical wall calendar with an enameled metal top on which is displayed a beautiful picture of the band.

This band is one of the most progressive in the East. They play an important part in local community life and are serious students of music. A line on the calendar reads: "Their unity of thought and action is a worthy example for all of us to follow in our sincere endeavors to improve this fine community."

Any band member who sells ten tickets to the Annual Concert gets a year's subscription to The SCHOOL MUSICIAN awarded by the conductor, who probably says that his parent's club reads the magazine almost as religiously as do the boys and girls.

Man Invents Bandestra

Geneva, Illinois—Fred R. Bigelow, Director of Instrumental Music at the Geneva Community High School, believes he has developed something new in the field of instrumental ensembles. He calls this a Bandestra.

The idea belongs largely to David Bennett, who arranged special music for the demonstration concert given on February 14. There is but one player to a part, although string players may be doubled at will. Violins are frequently in four part harmony. No violas or alto clarinets are used. Here is the instrumentation: 2 flutes (1 doubling piccolo), 1 oboe, 1 bassoon, 4 B-flat clarinets, 1 bass clarinet, 2 alto saxes, 1 tenor sax, 1 baritone sax, 3 trumpets, 3 trombones, 4 French horns, 1 baritone horn, 1 tuba, 3 percussion, 1 piano, 8 violins (more or less may be used), 2 cellos (may use more), and 3 string basses.

Successful Clinic

Lawrence, Kansas—More than 250 music supervisors of the southwest in attendance acclaimed the Second Annual Mid-Western Music Clinic held here on the University campus in January one of the finest they had ever attended. About 800 high school students took part in the Clinic band, orchestra and choral groups performing 157 compositions. Russell L. Wiley, Director of the University Band, acted as Clinic Chairman and was highly complimented by visiting directors on the fine work achieved in this three day event.

Soloists Help Concert

Solomon, Kansas—Two guest soloists were featured in an important band and orchestra concert held here in January. The two guests were George Berentz, cornet, Supervisor of Music from Washington, Kansas, and Henry Wise, Vocal Instructor of Abilene. J. J. Weigand is instrumental director of music here.

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Florence Diemer The School Musician's Glamour Girl

for March

First Division Winner on Cornet

It's six o'clock in the morning. Across the quiet common comes the clear, sparkling tones of a well played cornet. So you know you are in Edgar, Wisconsin and that Florence Diemer, a senior in the Edgar High School band, is taking her early morning cadenzas.

Florence is a top-flight soloist on the cornet. She rated first division in every contest last spring and was a member of the solo cornet section of the large All State Band at the University of Wisconsin music clinic held in July.

But does Florence play any other instrument? You can bet your last defense stamp she does. She has been studying the piano for several years and has made her usual phenomenal progress on that instrument. She calls these her major instruments, but she is now doing work on the slide trombone and the clarinet. In fact, Florence is an all around musician, a kind of musical Jack-of-all-trades and, believe it or not, master of all.

Her teacher, A. C. Wagner, says he considers her the hardest working and most accomplished student he has ever had. And that six o'clock in the morning yarn, especially in these days when that hour arrives an hour ahead of time, certainly entitles Florence to some kind of a medal as the champion early-getter-upper.

And pretty! So pretty that she really needn't to have studied music at all.

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"GOE, LITTLE BOOKE!"

Go little book! the world is wide,
There's room and verge enough for thee;
For thou has learned that only pride
Lacketh fit opportunity,
Which comes unbid to modesty.
Go! win thy way with gentleness:
Go! knock thou softly at the door
Where any gentle spirits bin,
And ask if thou may enter in.

—From James Russell Lowell.

Today's War Music

(Continued from page 18)

war there were two types of "war songs" in the U. S.: one had to do with the defense program and preparedness, such as "Any Bonds Today?", "Til Reveille," and the tune by the writer's good neighbor, Mack Kay, titled "Goodbye Dear, I'll Be Back in a Year." ("Though I May Stay Away a Little Longer" sounds like a sequel to this, it was written during the first World War.) It is obvious that even these melodies are musically superior to the majority of the present anti-Jap series.

The other type of pre-declared-war-songs had to do with the war-torn nations which held our sympathies. "My Sister and I" (Holland), "The Last Time I Saw Paris" (France), and "White Cliffs of Dover" (England) are representative of this class. Though some songs in the first category above are still going strong (witness Johnny Long's, Harry James', Les Brown's, and especially the Four King Sisters recording of "He's I-A in the Army and A-I in My Heart"), it is expected that the second group will get "closer to home."

There are two schools of thought relative to music during these times, yet neither is too vociferous in insistencies. The one school is for straight militaristic and hatred materials—anti-Jap-Germany-Italy "scald 'em" types of themes. The other is for the straight escapist and catharsis material. If the movies give any indication, there is the recent instance of Paramount's "mothballing" W. Somerset Maugham's new novel "The Hour Before Dawn" (currently running in Red-book) for which \$65,000 was paid last autumn. That movie company announces that the decision is because of its policy to avoid serious aspects of the war in photoplays. The above action, though, may be prompted by the fact that the background of Maugham's novel is wartime England and America today wants stories (and songs) of the war which are closer to our homes and present interests—with more "domestic locale," as it were. For example, "The White Cliffs of Dover" is typical and offers a "happy-ending feeling" throughout but it is still removed from our shores and consequently is not as vital to the U. S. as some such song with local setting may be and probably soon will be. We hope, however, that the turn of events and military aggression will not deem appropriate such song titles as "There'll Be Bluebirds Over the Golden Gate" or "There'll Always Be a Niagara Falls."

The history of U. S. War Songs is an interesting one. Mrs. Mercy Warren's "The Liberty Song," published in 1768, is acknowledged to be the first of our national songs. Since European culture exerted such a controlling influence on our music until recently, we find many instances of "our songs" having had their originations "on the other side." Many of them, however, were truly

(Turn to page 38)

ONLY

\$1



By Roger Lee

Send Now for This
Complete Instructor

How to Twirl A Baton

This new, right up-to-the-minute edition of "How to Twirl a Baton" is the most complete, authoritative and officially accurate baton twirling instructor ever published. Covers 37 subjects, including all rudiments and all officially required twirls and routines used in school contests.

From Beginner to Champion

Starting with the most primary fundamentals of the art, this book carefully but swiftly leads the beginner from the moment his baton is unwrapped straight through its interesting pages of routine lessons right up to the highest standard of baton twirling. Thus the book is ideal for class instruction as well as for individual study.

Profusely Illustrated

Every hold, every finger position, every gesture, every move in each and every routine is clearly illustrated with unmistakable drawings and fully explained by text. Any boy or girl can quickly master the baton, merely by studying this book. No outside instruction is required, although it is more fun to learn twirling in a class which uses this textbook.

A High School Twirler Wrote It

There is not a complicated sentence in this entire volume. It is written and compiled in its entirety for the high school twirler by a high school championship twirler who has taught the art by direct instruction for more than two years and knows just how to present his subject. Every contest routine bears its official name.

This is the most remarkable baton twirling instructor ever published. It is complete in every detail, is accepted and endorsed as absolutely authoritative, yet the price of this book is only \$1, keeping it within the easy reach of every boy and girl who wants to be a twirler. Sent postpaid to any address upon receipt of price.

Don't delay. Get in the front now. Send for your copy today, sure.

If you send check, add 5c for exchange. Currency or postage stamps acceptable.

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Conducted by Clarence Warmelin, Clarinet

Roy Krauss, Flute; Gilbert Boerema, Oboe; Dall Fields, Bassoon; Volly Defaut, Swing.
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Relaxation

By Clarence Warmelin

● THE ESSENTIAL INVOLVED in the study of the clarinet is that of Relaxation, and the primary factor of this essential is that of attitude toward the clarinet, both physically and mentally.

The physical side of playing is, of course, the most obvious of the two, and is the easiest to attack and cure. Tenseness in the fingers may come from a number of different reasons, but the result is always the same, a sense of fatigue and stiffness with a loss of endurance.

One of the most common reasons for this is that the clarinet position is incorrect. As I have treated of this in numerous other articles, I can refer you to the analysis of position which I have made and suggest that

you follow along those lines of least resistance!

Another fault which contributes to the stiffness of fingers is the tendency to grip the clarinet tightly. This will, of course, lead to a cramped feeling. The only sure cure for tenseness is relaxation, and relaxation may be defined as the "maximum accomplishment with a minimum of effort."

To relax is to diminish tension rather than to completely eliminate it and this brings us to a very subtle point. Relaxation must not be thought of as a complete yielding of the muscles and a sloven approach. It is rather the guidance of muscular action in such a manner as to permit the accomplishment of a finished per-

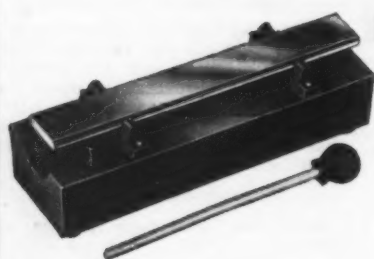
formance without unnecessary motion and without fatigue. In order to do this, the muscles must be trained so as to respond to the slightest command. Muscular tension is the result of an inadequate attention to fundamentals of technique, which leaves the performer subject to imminent breakdown. The physical side of clarinet playing is similar to all other physical feats of skill in that it depends on a well-trained group of muscles acting in response to external stimuli with the maximum result balanced against the minimum of energy or effort expended.

However well the physical side of playing may be developed, it in turn is subject to the more difficult and subtle mental attitude of the performer. Mental relaxation and a sense of poise is the result of confidence in one's abilities.

If all the preliminaries have been observed and the problems of technique are well in hand, there is no reason to fear for the result. The fact remains that many performers do fear. The way to overcome this is to first acknowledge the problem of technique, phrasing or interpretation which is involved and to solve it mentally before actually playing it on the instrument. When the problem is well in mind, the next step is to play it slowly, concentrating on the work in hand and disregarding any external and irrelevant influences which might distract.

Mental relaxation is the result of complete concentration. When one plays music one is creating an individual artistic world in which all else has little if any value. Tenseness and nervousness are both products of world, and interfering with it. Make a compact with the music being played and not with the audience. They are interested in the music, if they are sincere, and not merely in the personality of the performer. Undoubtedly, the various combinations of all of these factors involved will sometimes lead to complicated relationships, but if the performer can consistently keep his mind on his music and concentrate on the artistic value of his work, disregarding extraneous elements, his nervousness will disappear.

In short, the mental attitude controls and uses the physical attitude in order to express whatever artistic value is required. Mental relaxation is the result of concentration and physical relaxation is derived from the ideal of maximum result with the minimum of effort. When the two are coordinated, the result is a poised and artistic achievement.



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230 North Michigan Ave., Chicago, Illinois

The Alto and Bass Clarinets

By Thomas C. Stang

Box 6133, Apex Station, Washington, D. C.

Observe, if you please, a "cross-section" of a concert audience, or perhaps, a friend who may be sharing a radio program, or the near-darkened faces in a theater or neighborhood movie house. Whether they are musically wise, or not so fortunate, even to the extent of not being able to distinguish "one note from another" good music, may it be "swing" or "symphony" makes a definite impression. Often one can notice a change of expression! What instrument, when heard in a solo phrase creates more anticipation of "what is that" and "what is coming next" than the bass clarinet?

The alto clarinet can, and likewise does command this attention, though the humorous ways in which the bass clarinet is often used so outnumbers the featured

spots for alto clarinet, that some may doubt the former's ability to do so. Many a business man, who, through no choice of his own, does find himself bored through a fine concert, does feel somewhat compensated if he chances to hear some number which his meager musical memory has catalogued as "that number etc. etc." which in reality contains a bass or alto clarinet solo. He will leave with not so bad a feeling as he may have come with—in fact, that very composition may prompt him to "try it again".

This business man may or may not be in your community. He may be closer to you and your musical program than you dare think. Perhaps he takes the form of a member of your school board; perhaps one of those "heaven sent" individuals who can be called upon to foot a bill for some item not covered by your budget. In any community, large or of the "small city" variety, there are such individuals. It goes without repetition that the alto and bass clarinets are a vital part to the modern concert band, and can well be used in the concert orchestra.

Mr. High School Musical conductor, in your very organization you have, in addition to being an absolute necessity, a possible solution to your problem of attracting those of your community, whose support you need, to the fine job you are doing. There are many fine compositions which include solos for alto and bass clarinet—solos that attract attention, and likewise "stick out like a sore thumb" if not played in a musical manner. Are you going to permit a type of "Fifth Columnist" to "sabotage" your organization?

The very nature of the alto and bass clarinet, with the marked differences in tonal quality, type and color of their respective registers, is of great assistance in your "check-up" on your low-voiced clarinet section. The low register may sound "pretty-good". Are your ears playing tricks on you? Have your alto and bass clarinetists play their "bell tones"—that is, the "B" and "C" in the staff. Are they actually clarinet tones, or "sounds" that "cry to 'musical heaven' for vengeance"? These notes, on the finest alto and bass clarinets, when played by a fine player are not as good as they could be. The degree of "infection" to your musical body is in direct relationship to the player's lack, or possession of ability. In some cases, the clarinet itself may be at fault. In the majority of cases, the fault lies directly with the player. A reed that is too soft, or an embouchure that is weak, which necessitates a softer-than-it-ought-be reed will indeed come to light in such a test. With the exception of those instruments which have the low E-flat key, the "B" key is on the bell of the instrument, which is so easy to get out of adjustment by even careful handling, and the pad on this bell key is so difficult to keep properly "seated" that the utmost care and daily checkups as to their condition is imperative to proper functioning of the instrument. This mechanical fault will show up in the test suggested, and, of course, will cause an imperfect quality of tone.

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Pages 41-42

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Olcott, N. Y.

Question: Do you advise playing French horn with the inside surface of the lower lip, or the outside surface generally used in playing trumpet and other brasses?—
F. F. Jr., Baltimore, Md.

Answer: I'd like to say, "Yes, go to it." But I want to be certain you have defined your intentions properly. The expression "Inside" led me far astray because no one could explain it. It is a sensation and not an action; you secure a temporarily squeezed tone which opens up with continued performance. But do you want this Inside embouchure? What does your most relaxed lip position seem to do when you blow? What is your ideal of horn tone? What kind of performances are you playing? Are you a high or a low hornist? What size mouthpiece is the most effective for you? In other words avoid following a fad, a trick term, or a guess of your own unless it may lead to something you believe is desirable. If you want a bulbous, "boopy" tone which is most effective in bands and large orchestras, then concentrate flat upon the inside embouchure, but upon how much lip you can pack inside the cup of the mouthpiece—under control.

There are at this time dozens of methods for French Horn, and to choose which one to use is a confusing problem. Occasionally a publisher who has a new method requests a review, and I comply with this request in the interests of serving students and instructors. While the ideal, or standard, horn method has not yet been established there are constant endeavors being made to cover the range of school horn requirements.

Belwin, Inc., has become horn-minded as shown by their comprehensive series of methods and materials, and by their choice of author, Max Pottag, a performing professional who keeps in touch with the fields of playing and teaching in his daily work. This series commences with the Pottag-Hovey Method, a typical school type method with professional tips and detachable finger chart of both F and B \flat horns. Next comes Daily Exercises, truly professional and traditional horn material with surprising new requirements made upon the progressing student. Preparatory Melodies for solo work follows, utilizing the etude-type pieces for meticulous observance of detail. The Pottag Quartet Album is closer to "real horn" than most similar collections, and glorifies the fourth horn as well as the first. A hobby, and a training ground for amateur and professional orchestra work is found in French Horn Passages, also by Pottag, in which music in other than F horn is encountered, much of which is heard on radio and records.

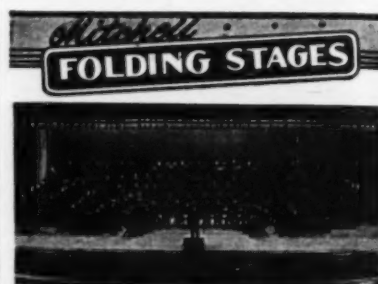
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Rescigno (3), Robert Brown (4).
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Carl Schumann (1), Ralph Brown (2).
Correction: In sketch II in the Feb-
ruary issue, the order of the diagrams

is correct, but the very high register should come last among the titles. In sketch I, the wrist should be touching the bell, and the fingers should be free to move downward for the high register.



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The Band Directors' Correspondence Clinic

Send your ideas and problems to C. W. Coons, Director of the Department of Instrumental Music, Sunflower Junior College, Moorhead, Miss.

Nothing will replace the time honored methods of an intensive advertising campaign, or a ticket selling contest to promote a concert, but here are some other slightly more sensational aids to the problem. All of these methods are taken from examples known to the writer; if you know of others, send us a letter describing them; let's give these ideas some publicity, they may help somebody else.

Director Richard Fling of the high school

at Tiskilwa, Ill., tells me that he can raise, by the combined efforts of his band and the parents' club, upwards of \$200 in a single evening. They do it by means of a musical banquet. The parents club serves a dinner (ingredients contributed) and the band, usually on some sort of a tiered and dramatically lighted platform, plays a concert. These are put on in the gymnasium and the combined activities fill the place more than fairly well. They start at dinner time and last until the last guest is gorged. Fling says he plays anything and everything the band has played all year with some ensembles thrown in for good measure. The combination of good music (Tiskilwa has a fine concert band), interesting staging, tasty cooking, and profits, makes a very satisfactory project.

Have you tried the "Defense Stamp Concert" idea yet? The admission on such a concert is to be gained completely or in part by the purchase of a defense stamp. The added interest in the national emergency sometimes draws people that you would not ordinarily reach. Local luncheon clubs and lodges gladly back such a program.

Does your dance band group get in your hair? Well, here's a way to get some good out of it: Use it in a concert-dance. Select a place that lends itself to both concert and dancing; then from 8 to 9:30 p. m. play a concert with the classical group; at 9:30 let the dance band take over. Let one price, and only one price, be charged, the single ticket being the admission to both parts of the program. You will find that many would pay to come to the concert that would not be interested in the dance and vice versa; in this way you catch both groups.

In addition to his regular formal concerts and spring tour, Mr. Simon Kooyman, at Clarksdale, Miss., has a system of what he calls "public rehearsals." Once a month, he presents his band for an evening concert, admission free. Sometimes both the advanced and the second band are presented; or the orchestra or a special group called the "broadcasting band" is presented in the place of one of them. On these occasions his soloists and ensembles, either budding or experienced national contest winners, put up their efforts for public inspection. Every mamma will listen to your Jimmie so that you'll listen to her Billy. A guest director is invited in to each concert and this gives an extra advertising point. Since Mr. Kooyman is a composer (do you know his "Betty and Me" march? It's a good one!), he often invites in a man who has a new composition to present. Naturally every community whose director is presented feels a definite interest in the Clarksdale band. The members of the band can earn merit points (towards their band letters or other awards) by inviting "guests" to augment the audience.

It has been my observation that the band that sells itself as a service organization has the best following. Asking an audience to come and be entertained often puts your organization in the position of

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Back Issues

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Question: Mrs. Baker and I have heard you and your charming wife in two recitals. Your stories concerning the unusual things that can happen to an adventuresome flutist are so interesting, I wonder why you don't pass some of them along to the readers of your column in *The School Musician*.—D. B., Denver, Colo.

Answer: Thank you, Mr. Baker, for your very nice letter. Just what the stories were that you refer to, I can not recall at this time, but (if I ever get time to finish it) they will eventually be incorporated in a book I am writing called "*Music, Vocation or Avocation*". Your suggestion is a good one—at least for me, for who is there who does not enjoy living over and over again, fond memories?—and so here goes for the first story of this kind to appear in this column.

It all happened a long time ago, when I was a youngster of only twenty years. I had been playing an engagement with the Nebraska State Band at Lincoln, when at the end of the season, one of our fellows came to me and said that he had been authorized to engage a few extra musicians for one of the Military Bands. He asked me if I would go through the formalities of enlisting for a two weeks' engagement at an encampment to be held at Milwaukee.

Quite naturally I was delighted with such a prospect. However, after consulting his personnel list, it was discovered that they had a piccolo player. Not to be daunted by that, I suggested that I might play the bass drum, and was accepted at once to furnish the "Zing Boom" for the band. It was then, as it is now, my habit to take either a flute or a piccolo with me everywhere I went; hunting, fishing or hiking trips furnished no exception. In this instance—as in many others since—the habit proved to be a good one, at least so far as my personal welfare was concerned.

As soon as the tents were all set up, I got out my piccolo and was practicing scales and arpeggios for all I was worth, when suddenly the tent flap was opened and in came our band director whom I had never met. He said, "Who are you?"

and I assured him that I was the bass drummer. He said "Oh no, you are not". Then he called out "Pete, where is Pete?" Then enters Pete and he was told to take that bass drum into his tent, and right then, Piccolo Pete became Bass Drummer Pete for the whole of our two weeks' military activities.

This former piccolo player was very short, and when he got behind that big bass drum, about all you could see of him was his feet. The weather was terribly hot, and most of our maneuvers were held on the hot sands of Lake Michigan. In view of the fact that he could not see where he was going, he stumbled many times but his falls always resulted in a roll. Not a roll on the drum as one might expect, but a roll over the drum as he would pitch headlong into the sand.

Somehow or another (I wonder why) I just knew that he was making faces at me every time he found himself hidden behind that drum. For this, I could not blame him, so at my first opportunity, I went to him in sincere effort to make amends, even though I was in no way to blame for his predicament. However, the olive branch was refused, rejected almost forcibly, in fact.

It wasn't until the next day, when I heard that he had lost a pad off the D sharp key of his piccolo, that I dared approach him again. This, I did through much thoughtful preparation, consisting of taking the corresponding pad off my own piccolo, and then offering it to him in the same manner as I had the afore mentioned olive branch. This got him to thinking that maybe I wasn't such a bad fellow after all. Following that, I repaired his piccolo, and gave him a lesson every day. It has been said that "all is well that ends well" and that certainly proved to be true in this instance.

It was two years later when I was elected to head the woodwind department at the University School of Music; at Lincoln, that he appeared as my very first student. Pete developed into a fine piccolo player and we are the best of friends to this day.

P. S.: Some of you might wonder how I got along without the pad I took off my own instrument. Well, I filled the socket with chewing gum, then put a piece of paper over that, and it worked beautifully. Just try it as an emergency, and good luck to you.—R. E. F.

Question: I have been designated by some of my colleagues to ask you to print in your column in *The School Musician*, a variety of duets, trios and quartets for flutes. If you will be good enough to do this, to recommend only those that you know, I am sure that it will be appreciated by many of your readers.—W. T., Lincoln, Nebraska.

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Kummer Op. 59—Three Flutes

Kohler Op. 92—Four Flutes

Kuhlaup Op. 103—Four Flutes

Reicha Op. 12—Four Flutes

Van Leeuwen Tchaikowsky Themes—Four Flutes

Van Leeuwen Four Miniatures—Four Flutes. Transcription.

Question: Have been puzzled by the following problems for a long time. Will you be good enough to help me get rid of my headaches? Have consulted all the material I can find on the subjects of Flute acoustics, mechanisms, etc., but to no avail. Is there any good reason for extending the tubes of head-joints any further than just the cork length, back from the embouchure? Why does the thickness of the embouchure walls vary in different flutes? Which edge of the embouchure is called the "edge tones"? What is the purpose of a thick edge on the near side of the embouchure? L. C. Toronto, Ont., Canada.

Answer: Actual experiments sometimes prove that which theories fail to do. That is to say that the two do not always agree. You are right in stating that the average distance from center of embouchure to the end of the head-joint is about 2 and 3/4 inches. To make it shorter would distort the proper taper of the head-piece, and might hinder the adjustments of the cork to some extent. Also to make it shorter would look rather odd, and would, no doubt, handicap balance of tone. It is the outer edge of the "blow hole" wall that splits the air column and the measurement of this wall is reckoned through experimentation, as is the inside wall. As the air blown into the flute must return and find exit through the same hole into which it is first directed, the wall (inside) must be comparable in comparison. If very very thin (as you have suggested), no tone could be produced.

Question: Many times, while visiting at friends' homes, I have been asked to play with pianos that are very low in pitch. At such times I am always embarrassed by the fact that my flute is out of tune and difficult to play, owing to the fact that I must draw the headpiece out so far for a proper A. Why is this, and what can be done about it? Would proper manipulation of the head cork remedy this in any way? R. D. Troy, New York.

Answer: Your question has been answered in some detail in this column of the October 1941 issue of THE SCHOOL MUSICIAN.

Question: Upon making inquiry from a flutist friend regarding the Vibrato, I was told that you had gone into it quite extensively in your column in THE SCHOOL MUSICIAN. Can you tell me please to which issue he had reference? A. L. Omaha, Nebr.

Answer: June 1939.

Question: To trill from E to F, E to F sharp, E flat to F, and G to A, all trills above the staff, in my problem. Your help will be gladly received, and maybe some day I can help you fly your kite or something. G. B. York, Nebr.

Answer: I have no bill before any house, not even the Congress, but thank you for your kind offer just the same. There, I guess that will hold you. Ha ha. E to F-regular E, trill 2 left. E to F sharp, E reg., trill thumb. E flat to F, reg. F, trill 2 and 3 (or maybe only 2) left. G to A, G regular way, go to A with x2-234; trill back to G with 3 left.

School Dance Bands

Without one, no school music curriculum is complete

So this is Union City, Pennsylvania. Well, well!!! Isn't this the jerk which has a dance band surrounded by a high school, same being known to the local rug-cutters as "Alf Bennett and his Rhythm Kings".

Sure 'nough. And it's just about the best non-professional outfit south of Hudson Bay. The boys have been organized for two years now and are going great guns. Unique, we call them, particularly their instrumentation, which is to wit, two clarinets, alto saxophone, trombone, xylophone, accordion, piano, bass and drum.

The reason for this odd instrumentation goes back to the band's beginning. But Floyd Sweigart, music supervisor of the herein stated Union City High School, who, by the way, is mighty proud of the jive outfit, cooks up a yarn that far out-distances our editorial culinary, and we are just going to let him spill it in his own way. From here on it's Super Sweigart talking.

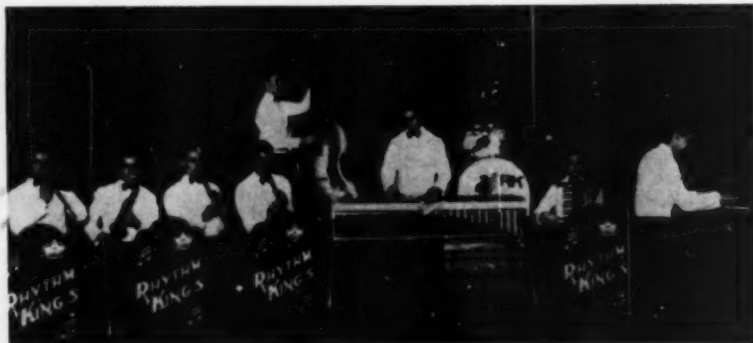
"The reason for this odd instrumentation goes back to the band's beginning. 'Alf' Bennett, now a senior, had thought of organizing a dance orchestra for a long time. Being a xylophone player, he knew the xylophone's place in the mod-

combination, the boys got together with what musicians were available. The first few rehearsals were far from encouraging. Few of the boys had ever played dance music before, their phrasing was poor, and stock orchestrations simply didn't sound right, an attempt being made to have the clarinets play the trumpet parts.

"It was at this point that Rudy Gelnett, a professional musician and arranger, attended one of the band's rehearsals and was so impressed with what the boys were trying to do that he immediately scored several arrangements for the unit and coached them in dance orchestra technique. In about two months the band played its first job, a banquet. All the boys really became enthused and got down to some good solid hard work.

Acquiring music stands and jackets, as well as an amplifying system (all paid for from various small jobs) the boys soon found themselves playing jobs which were practically 'big time', including high school dances and proms, Firemen's Balls, College Dances, and Fraternity House Parties.

"Personnel of this youthful band includes: Alf Bennett, xylophone and "scat"



This group from the Union City High School in Pennsylvania bill themselves Alf Bennett and His Rhythm Kings. They have been organized for two years and pride themselves on their unique instrumentation.

ern dance band was rather limited. Another drawback was the fact that the usual combination of three or four saxophones and brass was not available. In fact, there were not three saxophone players in school. However there were several clarinetists who had swing inclinations.

'Rather than attempt the orthodox

vocals; Paul Layden, alto sax, clarinet, and vocals; Ray Walther and Emory Clough, clarinets; Theodore Rose, trombone; Paul Packo, accordion; Robert Bennett, drums; Glennis Wheelock, piano; and Arthur Treat, bass.

"For the information of musicians who might be doubtful concerning the number of tone colors which can be obtained from this unorthodox set-up, some of them are as follows: (1) Ensemble, xylophone and trombone on lead. (2) Four-part harmony, sax on lead. (3) Three clarinets. (4) Sax and trombone in unison with clarinet obbligato. (5) Accordion lead with two clarinets (a light, intriguing effect). (6) Individual solos with full orchestra accompaniment.

"The boys have a youthful exuberance in presenting novelty numbers and they bring down the house every time they present 'Bicycle Built for Two', 'Boogie Woogie Piggie', 'Little Brown Jug' and 'Yes Indeed!'. In addition they have instrumental arrangements of the xylophone solo 'Polly' and the accordion solo 'Accordiana'. The band now has 117 special arrangements in its books.

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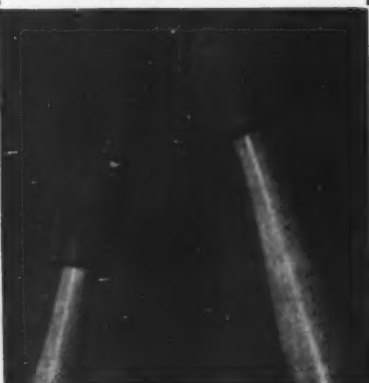
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Drum Beats

Conducted by John P. Noonan

Address questions to *The SCHOOL MUSICIAN*, 230 N. Mich. Ave., Chicago

First, we should like to review books and columns called to the attention of this department and of interest to drummers and teachers.

Those of you who receive the *International Musician*, official publication of the Musicians' Union, are probably aware of the fine column of Charles J. Besette dealing with drummers' problems. "Charlie" is well known in music circles and has been in about every phase of orchestra, band and drum corps work and his column contains much of interest to the drummer, teacher and student. Mr. Besette is now teaching in San Diego, California, and is one of the best known drummers in the business.

Wm. F. (Bill) Ludwig has issued publication of his new drum book entitled "Wm. F. Ludwig Collection of Drum Solos." The book is excellent and contains, in addition to the Standard Rudiments and Standard Street Beats, forty-five solos, nine assorted duets, trios, quartettes and a quintette, as well as a novelty ensemble for percussion. The collection sells for \$1.00 and is published by the W. F. L. Drum Company, 1728 North Damen Avenue, Chicago.

Also of great interest are two books published by Ludwig & Ludwig, Inc., 1611 North Wolcott Avenue, Chicago. The *School Drummers Manual* and *The Dance Drummers Manual*. The titles are self-explanatory. Each book contains sixteen pages of helpful information about the type and sizes of drums, stick positions, etc. Very helpful to band men and school drummers is *The School Drummers Manual*, while the "Jive" artist will gain many ideas from *The Swing Drummers Manual*. Published to sell for twenty-five cents each, Ludwig & Ludwig are offering the books at ten cents each for a limited time. Write to them direct for copies.

Question: Why should eleven and fifteen stroke rolls be taught the student? I see few places where they can be used.

—V. E., Minneapolis, Minnesota.

Answer: Both the eleven and fifteen stroke rolls are rudiments and, as you know, listed among the standard twenty-six. If you are teaching all of the rudiments of the standard rudimental school of drumming, you will want to include both the eleven and fifteen stroke rolls. That's one reason both stroke rolls are used and called for in various rudimental solos and do fit ensemble numbers at certain tempos. Further, they help immeasurably to sharpen the students' rhythmic sense.

From another angle, however, I am in your "camp", so to speak, and am aware of what you mean. Strictly speaking from a standpoint of musical application, stroke rolls as such are seldom thought of above the nine stroke roll. Above that number of definite strokes, the rolls are from a practical standpoint conceived as long rolls, sustaining in character, and the professional drummer will tell you that above nine strokes, he seldom thinks of a definite number of strokes but plays to all intents and purposes a long roll.

Stroke rolls are really for the purpose of "filling in" between beats and are usually limited to fives (used most), sevens (used sparingly) and nines. After that sustaining (long) rolls are used to fill the notation evaluated.

However, I do firmly believe in teaching

the other stroke rolls, viz: six, ten, eleven, fifteen and seventeen and recommend practice of all for stick control and rhythmic study.

Question: I have difficulty with hand-to-hand flams in making them sound smooth and even. Is there any way to improve this?—L. W., Champaign, Illinois.

Answer: Hand-to-hand flams are, indeed, very difficult to play. I have heard very few drummers who play flams hand-to-hand that can do it evenly in fairly rapid sequence. First check your starting position of both sticks, one about three inches from the pad, the other about nine inches. Now think of DOWN and UP with emphasis on the UP motion, snapping the opposite stick up as quickly as possible. The sticks are then reversed and the procedure is the same, throughout the exercise. Be cautious when speeding up and do so very gradually, listening for any "wideness" which usually creeps in as speed is reached. Spend little time on the so-called open flam. Remember the two beats comprising a flam are a tap and a stroke sounding as closely together as possible without striking the drum exactly together and, brother, it is really hard to strike two sticks exactly at the same time hand-to-hand. Try it!!

As you know, it is safest to play flams from one hand, usually successions of L R L R etc., when actually using them in orchestra or band unless there is time to change sticking easily. Hand-to-hand flams are mechanically difficult and a world of practice is the only solution I know of.

Reverting back to the subject of books, I have often thought of the vast change in this regard during the past few years. A few years back there was, indeed, little percussion material available. Once the student had exhausted the contents of several standard instructors, he reached a bottleneck with nothing more available. Today, there are many fine percussion instruction methods, folios, solos, trios, quartets, and the like available at very reasonable prices and the sincere drummer need never complain of a lack of material.

Drumming today is more interesting than ever due to this fact and better players are more easily found also as a direct result. Even the "old timers" who have been through the mill get a kick out of beating out these spectacular solos and have to do a little "wood-shedding" to keep up with the ambitious youngsters who like to practice.

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School Music in Review

John P. Hamilton

Band

"Once Upon a Time", Overture Fantasia on "Long Long Ago", by Erik Leidzen. Mr. Leidzen has taken the principal theme of this old favorite and used it as basic material to waft the listeners' thoughts into a channel of clever, colorful fairy tales. There are, of course, innumerable examples of serious compositions employing borrowed themes that have been worked into the higher forms. A classic example is Beethoven's use of Justin Knecht's "A Musical Portrait of Nature" as the foundation of his great "Pastoral Symphony."

However, the old masters enjoyed a privilege that Mr. Leidzen and his contemporaries know little about. Namely, writing the score exactly as desired, using only those instruments conceived as having a part in the total sound pattern, and then only when needed to express a musical idea. Contrast this with the present excessive use of cues and the fallacious concept that all performers, especially in school ensembles, must be kept busy practically all the time. This column will agree that exercises and ditties intended to develop technical skill may well be written in this manner, but surely all compositions need not be written to satisfy all instrumental combinations.

This dissertation is not intended as a rebuke to composers, arrangers or publishers. These people are serious in their attempts to satisfy the needs of school music situations. The fault lies with school conductors who have sponsored this atrocious system of substitution. *If your flute can't play it, don't give it to your alto sax—let him whistle it, or don't play it!*

"Once Upon a Time" is a free form, employing the varied theme five times with logical and musical connecting sections. There is not the usual hodge-podge of harmonic material, but rather the harmonic sequences that grow out of a more advanced contrapuntal style that include canonic forms, pure and false imitation and a very expert use of band instrumentation. A superb selection for any good band, with a rather complete instrumentation. Published by Irving Berlin, Inc., New York. Price, full band, \$4.00.

"Valse Ballet" by James M. Fulton. A very effective fast waltz with pretty melody material. Orchestrated rather heavily, vary dynamics carefully as indicated. The last theme is an example of very fine harmonization and harmonic pattern. Published by Oliver

Ditson Company, Philadelphia. Price, \$2.00.

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drome", "Trombones On Parade" (very fine), "Ponderoso" (excellent), and "Royal Decree." Published by C. L. Barnhouse, Oskaloosa, Iowa. Price, \$1.75.

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The A. B. A. Forum

Newspaper clippings have been falling like confetti over the editor's desk the past month, telling tales of Frank Simon's Gulliverian travels in the Middlewest. The distinguished American cornet soloist and bandmaster (end quotes) has made many guest conductor appearances with school bands, aiding and advising them in their interpretations and illustrating to the local populace how a great name can pack an auditorium.

Johnny Richards is pacing the floor down in Sterling, Illinois these days with all the fervor of an expectant father. But Johnny is not an expectant father. Johnny is looking forward to the beginning of weekly rehearsals with the Municipal band in preparation for the summer concerts which start in June. Brother Richards is a great advocate of community music and takes great pride in the twelve instrumental music organizations in Sterling and Rock Falls. He draws heavily from the school music graduates for his Municipal outfit and is really doing a fine constructive musical job for his community.

And of all things, here's a letter from Peter Buys, the little Dutch boy who made good in Hagerstown, Maryland. He says his band has been broadcasting weekly to boost Defense Bond sales and will continue until park concerts. Has lost eight boys in the draft but can still play anything from Bach to Barrelhouse. Has sold so many copies of Horizon and Constellation overtures that he is writing two more of the same variety. Has just completed a Class B tone poem which he thinks is humorous. Well, maybe we will, too. Hello from Ex-prez Buys to all Grade B and some Grade A members.

The next ante room convention of the American Bandmasters' Association will probably take place in Enid, Oklahoma on April 16 to 18 when a goodly number of our most brilliant window displays will be present for the 10th Annual Tri-State Band Festival at Phillips University. There will be: Herbert Clarke; Dr. Harding, otherwise known as Colonel; Frank Simon; Karl King; Harold Bachman; Colonel Irons and the president himself. Quite an array of neon celebrities. But thank goodness, not sufficient voting power to raise the dues.

Let's hear from more of you gentlemen. My only suggestion is that those band directors who have an inherent dislike for publicity, hate to see their names in print, and detest news photographers, withhold their mail. A line from the rest of you will be sufficient.

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Today's War Music

(Continued from page 25)

"public domain." When Samuel Francis Smith set the words of "America—My Country 'Tis of Thee" to that "anonymous melody" (a translation, really) he was not earlier than the tenth poet to do that; yet when our Congress made its musically-momentous decision in 1931, Smith's "America" ran a very close second to Key's famed words to "Anacreon in Heaven" (and Key's was not the first "American setting" to that).

"Chester," by "fuguing fame" Bill Billings, was probably the most popular of the Revolutionary War songs, yet Dr. R. Schackburgh's satiric "Yankee Doodle" (dating to the French and Indian War, really) is the song of that era which remains familiar. The popularity of "Yankee Doodle" was furthered when, at the Yorktown surrender, it was played as our national anthem.

Of course, the lasting souvenir and musical heritage of the War of 1812 is "The Star Spangled Banner." There were a number of "current hits" then, most of them praising the deeds of naval heroes, but they are forgotten excepting to the historian.

It seems that the composers began hitting their strides during the Civil War and there are many interesting accounts of "Dixie" and "Glory Hallelujah" (John Brown's Body) "trading sides" during the war. "Dixie" became the official song of the Confederacy, replacing McCarthy's "The Bonnie Blue Flag." These two, together with George Root's two composition, "Battle Cry of Freedom" and "Marching Through Georgia", and bandmaster Patrick Gilmore's still-popular "When Johnny Comes Marching Home" (written under the pseudonym of Louis Lambert) composed the "hit parade" of the Civil War.

During the Spanish-American War there were two distinct types of songs. These may be represented by Charles Harris' nostalgic "Just Break the News to Mother" and by the slightly ragtime composition, usually credited to Theodore Metz, "A Hot Time in the Old Town Tonight." As George Washington was, by his own admission, "parent of soothing airs and lofty strains" and as President Franklin D. Roosevelt is a lover of "Home on the Range" and "Yellow Roast of Texas," Theodore Roosevelt manifested and exhibited a love of music when he acquainted his Rough Riders with "A Hot Time in the Old Town Tonight." Roosevelt's men took the song to their hearts, so strongly, in fact, that a French newspaper writer reported to his paper that the United States had two national hymns: "La Bannière Remplie d'Etoiles" and "Il Fera Chaud dans la Ville Ce Soir!"

We can immediately recall many of the stirring songs of the "last war," tunes and words which "spring to man's lips under the impetus of waving banners and marching feet." Though there were many "doggerel ditties" then, many of them have become enduring classics. It is not surprising that many orchestra leaders and vocalists are seeking out the best of those tunes to record. Among these which are being revived in the hopes of again achieving "hitdom" now is "My Buddy," which is recorded by Bing Crosby, Kate Smith, and Horace Heidt. Bob Crosby, Dick Robertson, Freddy Rich, and Al Goodman have recorded the still-familiar "Till We Meet Again." Even Guy Lombardo has recorded Gilmore's "When

Johnny Comes Marching Home." "Marines' Hymn" was written by the late Sergeant L. Z. Phillips during the other war but several recording dates are set for it, including one by the Tony Pastor orchestra; it is to be in the forthcoming movie, "The Shores of Tripoli." Dick Powell, Barry Wood, Horace Heidt, and Kate Smith have recorded "America, I Love You." Carl Hoff has recorded "When You Wore a Tulip." Bing Crosby certainly pulls at the heart strings with his new and timely recording of the sentimental tune of several decades past, "Dear Little Boy of Mine." With such songs as Geoffrey O'Hara's facetious stuttering "K-K-K-Kat," "Goodbye Broadway, Hello France," "You're in the Army Now" (recently well-recorded by the Merry Macs), and "Smiles" (this, by William Callahan, sold more than two million copies) still familiar to many persons today, we may well expect many efforts to repopularize these along with many other attempts at revivals.

Among the positive effects of the World War on music was the prompted participation in community singing and community playing. This was in great part responsible for the unprecedented mass participation in our schools and in family and community groups today. The war also turned our attention from that musical culture, which had dominated our music and which theretofore had smothered the possibility of the development of any music really indigenous to our nation. Since the World War the full acceptance of Jazz and Blue Music has been retarded by those unbiased and not unbiased polemics hurled at it by the pseudo-critics who thoroughly fail to understand it. But the very evident choice of Mr. America of today, and certainly of tomorrow, is causing even the most stolid of the old close-minded indoctrinators to realize that America does have a real music. As these foreign-culture "preachers" come to understand it, they come to appreciate it. We cannot expect these "war compositions" to attain the intrinsic musical beauty and enduring significance of compositions from the pens of such men as Duke Ellington, Cole Porter, Hoagy Carmichael, or of the great John Philip Sousa—or even of certain of those boys among us who attempt to preserve exclusively the musical culture of Western Europe of the 17th and 18th centuries (the boys with the hirsute adornment which attains unusual linear dimensions)—but these "war ditties" are of definite sociological value and significance and are a definite part of the musical and social order of today. Both of these are "rapidly changing orders" with unknown futures and even the most hardened war executive refuses to ignore the fact that music occupies a vital place in today's existence. Perhaps, then, one of the "positives" of this holocaust will be the full acceptance and appreciation of our true American music.

The history of England's vital music since its "participation" in the present war closely parallels the history of America's first World War. The first musical reaction in England was an expression of hate—of swearing deadly vengeance; but this was soon followed by jolly songs and songs of a "sentimental lyric type." After they got the first "odes of hate" off their chests and off their pens, they began singing "The Beer Barrel Polka." (Indeed, many of the 650,000 Will Glahes records and of the 525,000 Andrews Sisters recordings were sold there.) The most popular mu-

musical compositions in England today are "Maria Elena," "Daddy," and "I Don't Want to Set the World on Fire." (The Duke of Windsor's favorite composer is Cole Porter.)

But during the First War the U. S. had no such monopoly as the "country of origination and composition." Though "There's a Long, Long Trail A-Winding" was written by two Yale boys, they were serving with the British forces. "Keep the Home Fires Burning," "It's a Long, Long Way to Tipperary," and "Pack Up Your Troubles in Your Old Kit Bag" were either written in England or achieved fame there long before becoming popular in the U. S. But the "point of origination" of today's world music, as indicated above, points to the U. S. as the center of the world's music creations and indicates, further, that our Blue Music, in its various forms, is the "music of today" in practically all of the civilized world. The exceptions are, of course, those who insist on living in a past musical generation. It is interesting to observe that the performers in Europe (with the exception of Django Reinhardt, André Ekyan, Stéphane Grappelly, and perhaps Ray Ventura and Alix Combelle) are unable to master the intricacies and the phrasings andagogics of Pure Jazz effectively; yet Europeans are often very avid jazz fans and worship the tasteful improvisations of the superior conceivers and spontaneous composers. So—both musical tastes and the "center of production" have changed considerably during the past two and a half decades, and we should be grateful.

Mr. David Gornston, one of the best-informed men in all fields of music and the publisher of the three stirring patriotic Harold Harris marches "Right of Assembly," "Pursuit of Happiness" and "We The People," informs the writer that during the last war Herman Darewski's "Sister Susie's Sewing Shirts for Soldiers" was the first war song to appear, dating from 1914.

The writer's father, Dr. J. T. Mize, was quite a music hobbyist and collector during that period and states that of the twenty hit songs of 1916 not more than three were war songs. After America's entry in 1917 and until Armistice in 1918 he reckons that more than half of the popular songs employed some phase of the war as a central theme. As a rule the first songs were of the pugnacious, bellicose type such as have flooded the market today, demonstrated then by "Bing, Bang, Bing 'Em On the Rhine," "I'd Like to See the Kaiser With a Lily in His Hand," and "The Beast of Berlin." These were followed by sentimental "heart-tugging" songs such as "Just a Prayer at Twilight" and "I'm Gonna Pin My Medal on the Girl I Left Behind Me"—the "My Buddy School," as it were. Too, there were, as always, a group of novelty tunes, such as: "I Don't Wanna Get Well, I'm In Love With a Beautiful Nurse"; "If He Can Fight Like He Can Love, Good Night Germany"; and "Would You Rather Be a Colonel With an Eagle on Your Shoulder or a Private With a Chicken on Your Knee?"

Notwithstanding a realization of the impossibility of prognosticating the trends, it can be said and it can be expected that the songs of this war which will be most significant musically will come a bit later—when they don't have to be conceived, arranged, recorded, and published within a few hours. After we've settled down a bit to the realities of this all-out international war, we may expect only the

superior tunes to be published and recorded. These war songs may be placed into three types or categories: (1) martial music of a robust type of the "Marching Along Together" and "We Did It Before" style; (2) the sentimental ballad style typified by "My Buddy" and "Dear Mom"; (3) the humorous type of the "Slap-Jappy" variety and such as "Arabella" (the girl friend of the soldier who is tall, dark, and private.)

We can expect the regular flow of such "popular" tunes as "Tis Autumn," "Everything I Love," "The Biggest Applaudra in the World," "I Said No," "Blues in the Night," and "Everybody's Making Money but Tchaikovsky." It is remembered that four of the most popular tunes during the last war had nothing to do with the conflict, namely: "The Sunshine of Your Smile," Egan-Whitings' "Till We Meet Again," Callahan-Roberts' "Smiles," and William Rossiter's "Darktown Strutters' Ball."

Likewise we can expect the deserving and growing interest commanded by the superb orchestras such as Jimmie Lunceford, Duke Ellington, Francis Spanier, Glenn Miller, Benny Goodman, Count Basie, etc. We shall have the suzerain performances of such individuals as Johnny Hodges, Coleman Hawkins, Earl Hines, Marty Green, Louis Armstrong, Bunny Berigan, and Jackson Teagarden. The compositions and the performances of the above will continue to represent the present ultimate—the sovran in American music. But these paragons are quite apart from the other forms of Blue Music, especially from the purely "commercial types," and are entirely apart from the majority of war songs. Yet these truisms relative to the "American classic apogees" should not detract at all from the functional and needful and inspirational songs of the war.

If the World War and the history of England's vital music since its "participation" in the present one serve as patterns or indicators of trends here, we shall expect that the later songs related to the war will be of the "My Buddy" school, Witness, even now, the popularity here of the beautiful song of religious fervor telling of the "storm" missing "The Shrine of Saint Cecilia." (Incidentally, and a plug, Mr. Editor, those beautiful lyrics are by Carroll Loveday who, with Annabelle Davis, fashioned the lyrics to the writer's newly published "Pensive.") We could prognosticate, then, that the grim, angry, bellicose, belligerent type of war song will soon give way in popularity to the war song which offers a nostalgic tone—with prayers and hope for peace predominating.

Though we must avoid war hysteria and must retain our traditional American sense of humor there is really nothing humorous about this war. We might well adopt Martin Block's song title and say that "This Is No Laughing Matter."

Yet there is a place and a vital need for all forms of music—and in abundance. Ex-postmaster James Farley recently stated a truism when he said that "Entertainment and sports are the greatest antidote against hysteria, and we need them to win the War!"

We may recall that Gaetano Donizetti stated that he wrote his best music just after beating his wife. (That was when he dreamed up "Lucia.") Perhaps, then, there will be an abundance of superior music after we beat the enemy—after we "Put the Heat on Hitler, Muss Up Mussolini, and Tie a Can to Japan."

The History will be written later.

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There Is No Music in Me

(Continued from page 9)

as a reward, which will be considered later. The fact that a chart is kept on the bulletin board of the band room, showing just how much progress each student has made may serve both as a reward and as a punishment.

In the past there has been not a little justification for the belief that the band ranked below other school activities. Another means which has been used to combat this is the participation of the band in more activities. These have included trips with the football team, parades, a play put on by the band members, annual concerts, music festivals, accompanying school plays, besides the usual home football and basket ball games. This has kept before the band members always some activity in the near future for which they were preparing. It has kept the band before the students of the school in a favorable light.

A band thrives on performance; the very nature of its activity makes it imperative that it be kept working for an appearance. These appearances, which must not be too far ahead, constitute the goals of the band. Every number which the band prepares must be played somewhere. The above changes have resulted in a better band, which in turn arouses more interest, which makes for a better band. The whole thing seems to gather momentum from its own growth. Band members are proud to be members of a band which always arouses favorable comments at every public appearance. Then too, as a general rule, the enjoyment which a band member derives from his playing varies directly with his ability; thus as the ability of the band increases, the enjoyment and interest of the individual members increases. The music he (a band member) makes is, of course, the greatest motive, and the better this is, the stronger the appeal it will make.

The two false impressions then which have been partially corrected are, first, that only a gifted few can learn to play an instrument, and second that band work is not on a par with other school subjects. The ideas used to combat the first impression have been: first, talks with the students; second, music talent tests; third, renting instruments. The second impression, that band ranks below other school activities, may have had some justification in the past.

This has been met by: first, the introduction of a graded outline of study; second, band period during school time; third, band participation in more appearances and activities; fourth, a better band.

To be continued.

My Card System for Marching Instructions

(Continued from page 12)



Mr. Carney

who draw the cards for the individual bandmen. These assistants first count all the dots on the card which some line of the "H" does not touch, as each of these will have to move and so will need a direction card. Then one student draws an "H" on a corresponding number of cards, preferably in colored pencil, the other writes the rank and file number of each bandman who moves and draws an arrow showing his movement after consulting the Key Card. Thus the individual bandman receives a card that has only his movement on it and is not confused by arrows which do not concern him.

If the word HELLO was to be spelled out one letter at a time the card showing the directions for "H" would be No. I, the card for "E" would be No. II, etc. Thus the bandman would know that on the first signal "H" was to be made, on the second "E", etc. However, if he only moved on the letter "L" he would receive a card numbered III and IV and so would wait until the third signal to move. These cards may also be turned lengthwise and a complete word made all at one signal, depending on the size of the band and the length of the words. They may also be used to make numbers and figures such as anchors, airplanes, flags, maps, et cetera.

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"C" FLUTE—"Le Maire" (French), silver, overhauled with case, \$48.50. Also "Ritterhausen" (wood), with case, \$29.50. Shipped trial. De Voe's, 5238 Oakland Street, Phila., Pa.

KING BAND and orchestra horn, F, E₂, C, silver, gold bell, case. Pedler oboe, reeds, case. Boston Musical E₂ cornet, rotary valve, silver. Want bassoon, sarrusophone. Write Musician, 501 Central Ave., Dunkirk, New York.

ALTO SAXOPHONES—Conn, \$55; Buescher, \$50; Cleveland, \$45; all completely overhauled, and cases. Silver-plated. Trial privilege. De Voe's, 5238 Oakland Street, Philadelphia, Pa.

RECONDITIONED INSTRUMENTS—Haynes, other make flutes, piccolos, clarinets, saxophones, trumpets, trombones. Best bargains in city. Write for price list. Werner's Repair Shop, 3421 Medill, Chicago.

ANTON BACH E sousaphone, silver, \$67.50. U.S.A. E₂ bass, brass, \$55. 14x28 school bass drum, \$17.50. All in good playing condition. Private party. Box 31, The SCHOOL MUSICIAN, 230 N. Michigan, Chicago.

TENOR SAXOPHONE—"Pan-American" silver-plated, completely reconditioned like new, \$60. Will ship subject to trial. De Voe's, 5238 Oakland Street, Philadelphia, Pennsylvania.

CONN CORNET—"Victor" model, silver-plated & case, \$30. Also Holton, gold-plated, with case, \$30. Shipped trial privilege. De Voe's, 5238 Oakland Street, Philadelphia, Pennsylvania.

REEDMAKING

OBOE REEDS—Handmade, French type, best quality and performance. Paris Conservatory measurements. Price 85c, 3 for \$2.40. Attractive price to schools. Joseph Ruth, 3145 N. Lawrence, Chicago, Ill.

OBOE PLAYERS—No shortage here. Plenty of reeds from best Prejus cane. Careful workmanship, 440 pitch. Send for trial offer. Instruments overhauled and repaired. Satisfaction guaranteed. Alfred A. Wales, 110 Indiana Ave., Providence, R. I.

ROCHE GRADED OBOE & BASSOON REEDS, made from my own selected Roche cane. No. 1 Soft, No. 2 Medium, No. 3 Stiff. Every reed handmade, tested and graded, \$1.25 each, 1/2 dozen, \$6. Ask for latest bargain list of used instruments. Fernand Roche (formerly oboist Damrosch's N. Y. Symphony), 202 W. 93rd St., N. Y. C.

WALDO OBOE REEDS guaranteed handmade, not a commercial but a player's reed. Selected cane, easy blowing, beautiful tone, perfect pitch as used by me in Philadelphia Orchestra, Goldman Band. Each reed rings "A" tuning gong sympathetically. Test your embouchure. Professional model, \$1, 3 for \$2.75. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

LITKE HANDMADE BASSOON reeds, \$1 each, 3, \$2.50, 1/2 dozen, \$4.50. Paul Litke, 61-14 84th Street, Elmhurst, L. I., N. Y.

BASSOON REEDS—Made carefully from good French cane. Speak easily. Full tone and accurate intonation throughout entire range of instrument. Satisfactory in both orchestra and band. Will send one trial reed for 50c. Reeds regularly \$1. Frank Tucker, 218 W. Monument St., Baltimore, Maryland.

ATTENTION OBOISTS—Send for "Suggestions and Care of Oboe Reeds". Free. Understand your reeds. Make them play better—last longer. Lewis, 439 Webster, Chicago, Ill.

OBOE REEDS—I will make your reeds perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch. Mounted on Loree tubes. \$1 each, 6 for \$5.50. LOREE oboes, new used. Andre Andraud, 6409 Orchard Lane, Cincinnati, Ohio.

OBOE REEDS, responsive, easy blowing. Great care is taken in finishing these reeds. Students can use them immediately. None better on the market. All guaranteed. 75c each plus old tubes; 6 for \$3.85. Russell Saunders, Box 157, Elkhart, Ind.

BARGAIN COUNTER (Continued)

REEDMAKING (Continued)

BASSOON REEDS: By Ferrell, will again be available after April 8. 4 reeds, \$3.40; \$9 doz. John E. Ferrell, 3535-A Juniata Street, St. Louis, Missouri.

BASSOON CANE: Limited supply of good quality gouged bassoon cane. \$1.25 per dozen. No discounts. Three sample pieces, 25c. Write for full details regarding bassoon reedmaking supplies. Edgar Sherman, Bassoon Reedmaker, Kiel, Wisconsin.

UNIFORMS

24 WHITE BAND COATS, \$35. 20 blue, \$40. 50 Maroon, \$100. Majorette costumes, \$4. Beautiful Shaks, \$5. Batons, \$5. Tuxedo suits, \$10. Wallace, 2416 N. Halsted, Chicago.

GRADUATION, GLEE CLUB, choir gowns, prices to meet your budget. Write for free leaflet showing styles—Lindner, 425-S Seventh Ave., New York City.

BAND UNIFORMS: Slightly used West Point uniforms. Blue caps, 75c. Single band coats, tuxedo, full dress, \$1.50. Jandori, 172 W. 81st Street, New York City.

SNAP, 40 capes and caps, blue, lined with gold satin, assorted sizes, like new, original cost \$475, for quick sale, \$200. Box 32, The SCHOOL MUSICIAN, 230 N. Michigan, Chicago.

UNIFORM CAPES:—36 green, \$75; 36 red, \$75. Band caps, new, all colors, \$1.75. 35 blue, double breasted coats, \$70. Excellent condition. Wallace, 2416 N. Halsted, Chicago.

23 BAND UNIFORMS, junior high sizes, maroon, trimmed in black and gold. Coats, caps, and trousers. Good quality, well tailored. Make an offer. Supervisor of Music, Billings, Montana.

MUSIC AND ARRANGEMENTS

ORCHESTRATIONS:—Unused back numbers, full parts, 8 for \$1 postpaid. Orchestration covers, black Fabrikoid, instrument gold stamped, 25c each. Complete instrument repair service by experts. Send for free orchestration, band and accessory catalogs. General Musicians Supply Co., 152 W. 42nd St., New York, N. Y.

NOW, TWO FOR \$1 BILL:—"Piermer Amour", concert waltz. "Tatler", march, snappy, melodious, solidly arranged for band and orchestra. Jim Mack, 3 Walnut Court, Alton, Illinois.

YOUNG COMPOSERS: Nice, playable, easy arrangement with revision where necessary for your band marches. Terms reasonable. Write Evans, 295, Perry, Florida.

DOLLAR BUYS \$4.45 to \$6.75 worth slightly shopworn but highly playable music. Which of these \$1 assortments do you want? (A) 3 Sax Solos, 1 Quartet. (B) 2 Clarinet Solos, 2 Quartets. (C) 2 Flute Solos, 1 Ensemble. (D) 1 Oboe Solo, 1 Bassoon Solo, 2 Ensembles. (E) 3 Clarinet Quartets, scores. (F) 5 Sax Quartets, scores. (G) 5 Instruction books, clarinet, flute, sax, trombone, baritone. Order today, cash or C.O.D. only. Band Instrument Clearing House, Dept. SM, Elkhart, Indiana.

BAND MARCHES ARRANGED, 25 parts, \$25. Submit manuscript for approval. State instrumentation desired. Panella Arranging Bureau, Frank A. Panella, Crafton, Penna.

SCHOOL SONGS COMPOSED, arranged. Words and music. Special band arranging. Medleys arranged to your specifications. Bell lyrics for sale. Basil Alt, Ottoville, Ohio.

WORDS SET TO MUSIC:—Manuscripts corrected and prepared for publication. Arrangements made for voice, piano, band and orchestra. Submit manuscripts, state instrumentation desired. Val's Arranging Studio, 318 Hazard Drive, Albany, Ga.

PHOTOS

BAND PHOTO POSTCARDS:—Sell them at a profit at your concert. \$3.50 per 100, sample free. Photostamps, enlargements, cuts. William Filline, 3027 N. Kostner, Chicago, Illinois.

MISCELLANEOUS

RED VELVET CURTAIN, 20x60, large golden tassels hangs center. Beautiful design. Excellent condition. Bargain, \$125. Cost \$400. Director's suit, complete, \$25. Examination. Wallace, 2416 N. Halsted, Chicago.

Trade Winds

Conn Offers New Wall Hanger—Free to Bandmasters

We have a very attractive wall hanger which we will send you without cost, upon request. Please send your request on a post card and this wall hanger will be delivered to you by your Conn dealer. He will also be pleased to leave you a copy of our new catalog and explain the features of some of the Conn instruments listed therein. Your Conn dealer can take care of a majority of your requirements and although we cannot promise that he can continue to take care of all requirements for an indefinite period, yet we, in turn, will do our very best to supply him with needed instruments just as quickly and for as long a period of time as possible.

I hope that you can obtain the instruments necessary to keep your musical organizations intact and the school band movement secure, and we assure you of our desire to help work out plans which will make this possible.—L. L. Sams, Sales Promotion Manager, C. G. Conn, Ltd., Elkhart, Ind.

Free Repair Manual for Brass Players and Music Supervisors

Cornet, trumpet, trombone and other brass instrumentalists as well as supervisors who are concerned now, more than ever, with the problem of keeping band equipment in the best possible condition will welcome a copy of the new Vincent Bach repair manual and accessory catalog. This free, twenty-four page booklet contains many helpful hints on the care of valves, slides, mouthpieces, cases, etc. and gives instructions for making minor repairs and simple adjustments. A copy may be secured from the Vincent Bach Corp., 622 E. 216th Street, New York, N. Y., Dept. S. Please mention which instrument you play or the band or orchestra you direct.

Woodwind Co. Enlarges

The Woodwind Company, manufacturers of the STEEL EBONITE, Alexandre and Crown mouthpieces, have enlarged and modernized their mouthpiece refacing and refinishing service for saxophone and clarinet players. They say that since rubber is a critical material and cannot now be used for anything but defense needs, no new supplies will be available when present stocks of mouthpieces are exhausted. However, this does not mean that musicians will have to do without rubber mouthpieces. A conservative estimate tends to show that there are approximately 2 million playable rubber mouthpieces in this country today. Playable meaning that with the proper facing ANY mouthpiece can be "the best" one for someone.

The experts at Woodwind are ready to help solve everyone's mouthpiece troubles and will welcome your inquiry if you are in need of a new mouthpiece or desire to have your mouthpiece refinished or refaced.

Selmer's Revised Edition Repairing Manual SELMER BAND INSTRUMENT REPAIRING MANUAL, Revised Edition, by Erick D. Brand, published 1942, by H. & A. Selmer Inc., Elkhart, Indiana, \$3. With the expected shortage of new band instruments, publication of a revised edi-

tion of the Selmer Band Instrument Repairing Manual is especially timely. Although the new edition has been completely revised, includes 18 entirely new articles, many new pictures, more pages, and a better binding, the list price has been reduced from \$5 to \$3. New methods, new tools and materials, and new supply sources are described. This book is said to be invaluable to any repairman or apprentice, and also a worthwhile addition to the library of any bandmaster, supervisor, or musician as well. It will help anyone to purchase band instrument repairing more intelligently and to gain a more complete understanding of the mechanical possibilities and limitations of any band instrument.

The reduction in price will be of special importance to the schools and colleges using the Band Instrument Repairing Manual as a text. The Manual's principal use in college work has been for training music supervision students in the purchase and evaluation of repairing work rather than teaching them actually to make repairs themselves.

All of the methods described in the Band Instrument Repairing Manual actually are used in the Selmer Repairing Department and in leading repair shops. Hundreds of illustrations make it easier to grasp the technique of the various repairing operations and the types of tools and supplies to be used. Woodwind and brass instrument repairing work are completely covered, and there are chapters on violin and drum work, too.

Should Advertising Be Maintained Now?

Fundamentally, advertising is reputation building. A product itself is always its best medium of advertising. If the reputation of a product is good or unusual, it will be talked about and then advertising in all its various forms can readily help spread the good news about it. In this way tremendous markets for many products have been established. As demand increases, production can usually be increased and costs of production and distribution decreased.

Now, in times of scarcity of certain products, there will be fewer of these items than the public demands. There will be fewer of these products to build their own reputations since there are fewer people who will see them and fewer people will talk about them. Therefore, in times of scarcity the function of advertising in all its forms becomes doubly important in a country where free enterprise still is the dominant factor in everyday business.

Orders may be plentiful and demand exceed production, and yet because we know it has always stopped raining, the day will come when this situation will no longer exist. It is as easy, or easier, to build the reputation of a product by advertising when the product is scarce as when it is plentiful. If a product is scarce and advertising is stopped, it is easy to see what will happen to the reputation of such a product.

Remembering that demand for a product can be maintained even though it cannot be immediately satisfied, you can continue to build the reputation of your products by advertising.

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